8s
1904
April 7
NeAm

353.

Keep for catalog

AAA

The American Art Association
invites you to view the highly
Important Collection of Notable Paintings
of the
Early English, French and Dutch Schools
belonging to
Messrs. Dowdeswell and Dowdeswell
who are retiring from business in New York
and Mr. T. J. Blakeslee

Exhibition opens April first at the
American Art Galleries
Madison Square South, New York
Sale at Mendelssohn Hall

The following distinguished Artists
are represented

Burne-Jones		Largillière	
Bonington	2	Lawrence	4
Beechey	2	Lely	3
Canaletto	4	Moreelse	3
Clays		Morland	2
Coello		Opie	
Constable	2	Pourbus	2
Copley		Ravesteyn	3
Cotes	2	Reynolds	4
Claude Lorraine		Ribera	2
Crome	2	Romney	
Cuyp	2	Ruysdael	
Gainsborough	2	Teniers	
Gerôme	2	Turner	
Guardi	2	Van Dyck	
Hals		Van Goyen	
Harlow	4	Van Loo	
Hondecoeter		Van Stry	
Hoppner	2	Verspronck	
Landseer		West	
Wilson	5		

"Portrait of Two Sisters," Harlow; W. Stanhope 550
"Saint Bartholomew," School of Ribera; D. G. Reid 150
"Princesse de Talleyrand," Van Loo; Mrs. J. Schmid 825
"Town in Holland," Van Couver; D. G. Reid. 240
"Still Life," de Heem; Dr. George Barry.. 160
"Normandy Fishing Village," Bonington; D. G. Reid 1,400
"Portrait of Marie Leczinska," Loir; E. J. Stehll 275
"Marine," ascribed to Cuyp; Maxwell Brauner 150
"Domestic Cares," Pieters; Max Bleiman.. 900
"York Minster," Chalon; W. W. Seaman, agent 110
"Innocence," West; G. G. Benjamin..... 170
"Creeping for Gin," Chambers; D. G. Reid.. 510

46 "Young Dutch Woman," Van Ravestyne; W. G. Oakman 550
47 "Sir James Macdougal," Hone; D. G. Reid 170
48 "Italian Landscape," Linton; E. J. Stehll.. 150
49 "Autumn Landscape," Ellis; Maxwell Brauner 110
50 "Portrait of a Soldier," Dobson; E. J Stehll 225
51 "At the Window," Ledoux; D. G. Reid.... 400
52 "Portrait of a Lady and Child" Kneller; F. K. Sturgis 250
53 "Elizabeth, Queen of Bohemia," Van Ravestyne; W. Bayard Cutting..... 1,600
54 "Elizabeth Sackville, Countess Delawarr," Beechy; E. J. Stehll 6,400
55 "Lady Whitmore," Lely; Edward Lawall.. 975
56 "Palace of the Rajah," Weeks; R. Redmon 400
57 "Morning Glory," Lefebvre; J. Pulitzer... 1,000
58 "Canal San Marco," Canaletto; Mrs. J. Schmid 1,025
59 "Landscape," Joshua Shaw; W. Stanhope. 100
60 "Classical Landscape," Lorraine; F. K. Sturgis 775
61 "Princess of Nassau," Morceise; E. Brandus 1,400
62 "The Market Cart," Gainsborough; F. K. Sturgis 4,500
63 "Royal Hunting Lodge—The Hague," Van Everdingen; D. G. Reid..... 160
64 "Scene in an Old Play," Russell; W. Stanhope 875
65 "Portrait of Dr. Johnson," Dupont; Mrs. W. Payne 160
66 "Portrait of James Fletcher,"Romney; E. Lawall 225
67 "Close of Day," Jacque; G. G. Benjamin... 450
68 "Virgin and Sleeping Infant," Dolci; J. S. Harries 125
69 "Portrait of a Lady," Dahl; E. Brandus.... 150
70 "Catherine of Braganza," Lely; D. G. Reid. 650
71 "Venus and Adonis," Blanchard; G. A. Hearn 4,900
72 "A Willing Captive," Middleton; W. Stanhope 225
73 "The Cottage Door," Barker; D. G. Reid... 625
74 "The Old Mill," Wilson; E. Holbrook..... 80
75 "James Stanley—Earl of Derby," Dobson; D. G. Reid 150
74 A "Mrs. Sinclair" Harlow; Mrs. J S. Schmid 510
76 "Princess Claudia De Medici," Susterman; E. J. Stehll 3 000
74B "Flight Into Egypt," Newman; Mrs. W. Payne 60
77 "Italian Nobleman," ascribed to Moretto W. Stanhope 175
78 "The Lock," Watts; R. S. Minturn..... 525
79 "The Laggard Schoolboy," Peters; Mrs. J. Schmid 210
80 "Portrait of George III." Ramsay; L. A Lanthier 850

Total $57,825

PICTURES SOLD FOR $127,695.

GOOD PRICES FOR DOWDESWELL AND BLAKESLEE PAINTINGS.

Brooklyn Institute Buys a Cornelis Schut After Lively Bidding—Competition for the Hoppner and the Reynolds—Latter Sold for $7,600, Former for $9,300.

Figures of the sale of the Dowdeswell & Dowdeswell and Blakeslee paintings which was concluded in Mendelssohn Hall last evening, suggest that even in a dull art season sellers may find balm in Gilead if they seek the auction room with canvases of fair quality.

The eighty-one paintings sold by Mr. Kirby last evening fetched $69,870, which made the total of the two evenings' sale $127,695, for 163 pictures.

The Brooklyn Institute had made up its corporate mind to possess Cornelis Shut's "Vision of the Dying Virgin," if obtainable at a fair price, and Carl H. de Silver bought it for the institution in a lively competition over the bids of a man whose limit appeared to be $3,500.

Mr. de Silver's opponent was raising his offerings by $100 at a call and had reached $3,400 when Mr. de Silver, wiser in the ways of auction rooms, jumped to $3,600 and secured the canvas at that figure for Brooklyn's chief public art gallery.

The stiffest competitions of the evening arose over Hoppner's "Portrait of Miss Kelvin" and Reynolds's "Portrait of Miss Franks." The bidders for the Reynolds were "stayers," and sent the price up from the starting offer of $2,500 to $7,600. The purchaser was announced as D. G. Gardiner, and there was an intimation that the painting would fetch up in Boston.

Eugene Fischhof, Charles Sedelmyer's son-in-law, made one of his customary poker game plays for the Hoppner, the bids going up as though four aces at least were behind them on his side. The bidding opened at $2,000. Mr. Fischhof got the portrait for $9,300.

Francis Lathrop, the artist, who may have been buying for some one desiring his judgment on the canvases; John D. Crimmins, Samuel Untermyer, D. G. Reid, Emerson McMillen, John Hobart Warren and William Macbeth were among the other purchasers.

Following is the report of the sale in detail:

81 "The Model's Siesta," Alcazar; L. A. Lanthier $140
82 "The Harvester," Perret; F. Fuld..... 300
83 "An English Maiden," J. H. Walker; L. Bamberger 110
84 "Pieta," Early Flemish School; R. S Minturn 200
85 "Portrait of a Lady," Tournieres; E. Brandus 250
86 "A Young Cricketer," Lawrence; G. B Wheeler 450
87 "Landscape," Michel; M. Bielman..... 325
88 "Miss Broughton, the Actress," Zoffany; E. Brandus 185
89 "The Virgin and Infant," Angelica Kaufmann; J. D. Crimmins 450
90 "Mrs W. Carrington," Harlow; Chester.. 270
91 "The Sorceress," Dewing; Mrs. H. S. Greims 290
92 "Boy Holding Horses," Cuyp; H. O. Watson & Co 1,050
93 "Landscape," Van Drielst; E. Holbrook.. 410

ac
small
702

ON FREE VIEW DAY AND EVENING

AT THE AMERICAN ART GALLERIES

FROM FRIDAY, APRIL FIRST, UNTIL THE MORNING OF THE DAY OF SALE, INCLUSIVE (SUNDAY EXCEPTED)

THE DOWDESWELL AND DOWDESWELL AND BLAKESLEE COLLECTIONS

SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

ON THURSDAY AND FRIDAY EVENINGS

APRIL 7TH AND 8TH, 1904

BEGINNING EACH EVENING PROMPTLY AT 8.30 O'CLOCK

95 "Donkey and Pigs," Morland; William Macbeth 330
96 "A Cavalier," Von Honthorst; W. G. Oakman 270
97 "A Cavalier," Hals; H. O. Watson & Co. .. 1,100
98 "Lady Playing a Harp," Danloux; H. O. Watson & Co. 260
99 "Mrs. Fitzherbert," ascribed to Cosway; V. A. Henry 650
100 "Canal Reggio—Venice," Canaletto; W. A. Taylor 825
101 "Eager for the Fray," Landseer; D. G. Reid 170
102 "Norwich Landscape," Crome; E. Holbrook 425
103 "Portrait of Sir Joshua Reynolds," Dance; J. Pulitzer 370
104 "Suffolk Landscape," Constable; D. G. Reid 250
105 "Countess of Carlisle," Lely; E. McMillen. 500
106 "Lady Ossory," Wissing; J. S. Harries .. 130
107 "Sir Walter Scott," Gordon; S. Untermyer 775
108 "Miss Kelvin," Hoppner; E. Fischof 9,300
109 "Marie Louise of Orleans," Coello; Francis Lathrop 1,900
110 "Italian Landscape," Wilson; J. D. Crimmins 475
111 "October Evening," De Haven; L. Lewis 100
112 "Street Scene, Venice," Guardi; D. G. Gardiner 1,400
113 "Portrait of Miss Wilson," Lawrence; D. G. Reid 525
114 "River Scene," Lepine; D. G. Reid 470
115 "English Landscape," Crome; Blank 1,400
116 "Virgin with the Infant and Saint John," Del Sellajo; W. W. Seaman, agent 1,000
117 "Piazza San Marco, Venice," Canal; Ehrich Galleries 475
118 "Prince Christian of Bavaria," Largilliere; Ehrich Galleries 2,500
119 "At the Well," Martens; R. Cluett 275
120 "A Game of Tric-Trac" Duyster; F. Lathrop 130
121 "Harvest Time," Noble; G. E. Kissel 200
122 "Rural England," Witherington; A. F. Bremmer 170
123 "Portrait of a Young Girl" Opie; C. Downing 220
124 "A Village Festival," Teniers; J. D. Crimmins 625
125 "Approach to the Town," Van Couver; J. W. Littenhauser 190
126 "Shepherd and Sheep," Ter Meulen; M. Bleiman 650
127 "Portrait of Miss Franks," Reynolds; D. G. Gardiner 7,600
128 "Portrait of Miss Storr," Lawrence; V. A. Henry 1,900
129 "Peacock and Poultry in a Park," Hondecoeter; Blank 1,500
130 "The Finished Task," Harlow; R. Cluett. 550
131 "Minaret of the Morista n, Cairo," Gerome; M. Bleiman 725
132 "Portrait of Sir Joshua Reynolds," Northcote; Ehrich Galleries 525
133 "Approaching Storm," Bogert; D. G. Reid 690
134 "Miss Abernethy," Beechey; D. G. Gardiner 850
135 "Cathedral Interior," Bonington; J. D. Crimmins 1,110
136 "Music," Raoux; L. A. Lanthier 900
137 "Near Tivoli," Wilson; F. Burton Harrison 1,025
138 "Bredchoff De Vick," De Baen; W. G. Oakman 580
139 "Landscape," Van Goyen; Mrs. H. S. Greims 210
140 "Low Tide near Dover," Pyne; Chester ... 150
141 "Countess of Falmouth," Lely; L. A. Lanthier 550
142 "Vision of the Dying Virgin," Schut; Brooklyn Institute of Arts and Sciences 3,600
143 "In Venice," Canaletto; E. Holbrook 750
144 "Duchess Gonzaga di Mantua," Pourbus; W. G. Oakman 1,350
145 "Landscape," Richet; E. McMillen 900
146 "Lady with Tambourine," School of Lancret; Chester 125
147 "Sir Walter Blackett," Reynolds· Dr. J. B. Ferguson 390
148 "On the Scheldt," Clays; John Hobart Warren 1,650
149 "Portrait of a Lady," ascribed to Hoppner; W. Sittenham 120
150 "Portrait of Himself," Wilson; Dr. J. B. Ferguson 160
151 "Madonna, Child, St. Lawrence and St. John the Evangelist," Del Garbo; J. D. Crimmins 1,800
152 "Portrait of Queen Charlotte," Ramsay· S. Untermyer 1,550
153 "Portrait," ascribed to Beltraffio; Dowdeswell 450
154 "A Game of Chess," Beechey; E. Fischhof 900
155 "Aaron and His Rod," Ribera; G. D. Pratt 300
156 "Portrait of Miss Hamilton," Cotes; R. C. Vose 500
157 "Portrait of the Hon. James Sheldon," Romney; E. Brandus 1,200
158 "Christ Sitting in Judgment," Sir E. Burne-Jones; G. D. Pratt 1,000
159 "Environs of Dordrecht," Van Couver; E. T. Wilson 310
160 "Frances Howard, Duchess of Richmond," School of Van Dyck; L. Marcotte & Co. 550
161 "The Huntsman's Return," Snyders-Hanneman; E. J. Berwind 400

Total $69,870
Thursday evening 57,825

Total $127,695

CATALOGUE

OF THE

DOWDESWELL AND DOWDESWELL

AND

BLAKESLEE COLLECTIONS

OF

VALUABLE PAINTINGS

BY THE MASTERS OF THE

EARLY ENGLISH, FRENCH, DUTCH AND OTHER SCHOOLS

TO BE SOLD AT ABSOLUTE PUBLIC SALE

ON THE EVENINGS HEREIN STATED

THE SALE WILL BE CONDUCTED BY THOMAS E. KIRBY, OF THE

AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1904

COPYRIGHT, 1904, BY
THE AMERICAN ART ASSOCIATION, NEW YORK.

[*All Rights Reserved.*]

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER.

PREFACE

Messrs. Dowdeswell & Dowdeswell of London, having decided to discontinue their branch establishment in New York, will sell publicly through the American Art Association a number of important pictures upon which they have paid a large amount for duties, and for other expenses incident to importation and which, for this reason, they prefer to dispose of in this country. At the same time Mr. T. J. Blakeslee, who has imported a large number of works of art during the past year, considers it advisable to reduce his extensive stock and has, therefore, joined Messrs. Dowdeswell & Dowdeswell in the present sale. The joint collection comprises many excellent and some remarkable examples of pictures by the old masters of the English, French, Dutch and Italian schools, together with a number of modern paintings. The large proportion of works by eminent artists and the general high average of the pictures make this collection of conspicuous importance.

In compiling this catalogue a difficulty, by no means unexpected, has been encountered in settling the authorship of a few of the paintings although the great majority of them have been absolutely identi-

fied as the works of the masters to whom they are ascribed. It is well known that some of the famous artists of the past rarely signed their canvases and frequently there is a difference of opinion about pictures which are claimed to have been painted by certain men. The authenticity of such works can only be settled by records of origin in some cases, by the establishment of original ownership in others and by the testimony of experts. In this joint collection the attribution of authorship has been made in the manner above mentioned, and, in cases where the style or the method has not been recognized with a warrantable degree of certainty, the works have been simply ascribed to unknown artists of the school to which the pictures belong.

The owners have full confidence that the quality of the paintings they offer for sale will meet with general commendation, and that the collection will be acknowledged to be exceptionally interesting in scope and variety.

F. D. MILLET.

ORDERS TO PURCHASE

The undersigned have volunteered to receive and attend to orders to purchase at this sale:

Messrs. M. Knoedler & Co., 355 Fifth Avenue.

M. Durand-Ruel, 389 Fifth Avenue.

Messrs. Cottier & Co., 3 East Thirty-fourth Street.

Eugene Fischhof, New York & Paris.

Messrs. Arthur Tooth & Sons, 299 Fifth Avenue.

Messrs. Eugene Glaenzer & Co., 303 Fifth Avenue.

Messrs. Scott & Fowles, 295 Fifth Avenue.

L. Crist Delmonico, 166 Fifth Avenue.

Julius Oehme, 384 Fifth Avenue.

Messrs. E. Gimpel & Waldenstein, 250 Fifth Avenue.

ARTISTS REPRESENTED AND THEIR WORKS

ARTIST	SUBJECT	CATALOGUE NUMBER
ALCAZAR, J.		
	The Model's Siesta	81
BARKER, THOMAS (of Bath)		
	The Cottage Door	73
BEECHEY, SIR WILLIAM		
	Portrait of Elizabeth Sackville, Countess Delawarr	54
	Miss Abernethy, Daughter of the Celebrated Dr. Abernethy	134
	A Game of Chess	154
BEHAM, BARTHEL		
	Portrait of a Nobleman	7
BELLOTTO, BERNARDO		
	View of the Grand Canal, Venice	23
BELTRAFFIO, GIOVANNI (Ascribed to)		
	Portrait	153

ARTIST	SUBJECT	CATALOGUE NUMBER
BLANCHARD, JACQUES		
	Venus and Adonis	71
BOGERT, GEORGE H.		
	Autumn Sunset	26
	Approaching Storm	133
BONINGTON, RICHARD PARKES		
	A Normandy Fishing Village	39
	Cathedral Interior	135
BOSSCHE, VAN DEN		
	In the Studio	28
BURNE-JONES, SIR EDWARD		
	Christ Sitting in Judgment	158
CANAL, ANTONIO (Canaletto)		
	Piazza San Marco, Venice	117
CANALETTO		
	View in Venice	1
	The Grand Canal, Venice	15
	The Doge's Palace, Venice	19
	Canal San Marco, Venice	58
	Canal Reggio, Venice	100
	View in Venice	143

ARTIST	SUBJECT	CATALOGUE NUMBER
CHALON, JOHN JAMES		
	York Minster	43
CHAMBERS, GEORGE		
	Smugglers "Creeping for Gin"	45
CLAYS, PAUL JEAN		
	On the Scheldt	148
COELLO, CLAUDIO		
	Portrait of Marie Louise of Orleans	109
CONSTABLE, JOHN		
	Suffolk Landscape	104
COPLEY, JOHN SINGLETON		
	Portrait of Brooks Watson, Esq., Lord Mayor of London	25
COSWAY, RICHARD (Ascribed to)		
	Portrait of Mrs. Fitzherbert	99
COTES, FRANCIS		
	Portrait of Mrs. Mary Kendall	32
	Portrait of Miss Hamilton	156

ARTIST	SUBJECT	CATALOGUE NUMBER
CROME, JOHN (Old Crome)		
	Norwich Landscape	102
	English Landscape	115
CUYP, AELBERT		
	A Boy Holding Three Horses	92
CUYP, AELBERT (Ascribed to)		
	Marine	41
DAHL, MICHAEL		
	Portrait of a Lady	69
DANCE, SIR NATHANIEL		
	Portrait of Sir Joshua Reynolds	103
DANLOUX, HENRY PIERRE		
	Lady Playing a Harp	98
DE BAEN, JAN		
	Portrait of Bredchoff De Vick	138
DE HAVEN, F.		
	October Evening	111
DE HEEM, JAN		
	Still Life	38

ARTIST	SUBJECT	CATALOGUE NUMBER
DE HONDECOETER, MELCHIOR		
	Peacock and Poultry in a Park	129
DE LARGILLIÈRE, NICOLAS		
	Portrait of Prince Christain of Bavaria	118
DEL GARBO, RAFFAELLINO		
	Madonna, Child, St. Lawrence and St. John the Evangelist	151
DEL SELLAJO, JACOBO		
	The Virgin with the Infant and Saint John	116
DEWING, THOMAS W.		
	The Sorceress	91
DOBSON, WILLIAM		
	Portrait of a Soldier	50
	James Stanley, Earl of Derby	75
DOLCI, CARLO		
	Virgin and Sleeping Infant	68
DUPONT, GAINSBOROUGH		
	Portrait of Dr. Johnson	65
DUYSTER, W. C.		
	A Game of Tric-Trac	120

ARTIST	SUBJECT	CATALOGUE NUMBER
ELLIS, E.		
	Autumn Landscape	49
FABRITIUS, KAREL		
	The Advocate	33
FLEMISH SCHOOL (Early)		
	Pietà	84
GAINSBOROUGH, THOMAS		
	The Market Cart	62
GÉRÔME, JEAN LÉON		
	The Call to Prayer	31
	The Minaret of the Moristan, Cairo	131
GORDON, SIR JOHN WATSON		
	Portrait of Sir Walter Scott	107
GUARDI, FRANCESCO		
	Portico of the Doge's Palace, Venice	30
	Street Scene, Venice	112
HALS, FRANS		
	A Cavalier	97

ARTIST	SUBJECT	CATALOGUE NUMBER
HARLOW, GEORGE HENRY		
	Portrait of Mrs. Graham and Child	18
	Portrait of Two Sisters	34
	Portrait of Mrs. W. Carrington	90
	The Finished Task	130
HONE, NATHANIEL		
	Portrait of Sir James Macdougal	47
HOPPNER, JOHN		
	Portrait of Miss Kelvin	108
HOPPNER, JOHN (Ascribed to)		
	Portrait of a Lady	149
INSKIPP, JAMES		
	Portrait of a Young Lady	29
JACQUE, CHARLES ÉMILE		
	The Close of Day	67
JANSSENS, CORNELIS (Ascribed to)		
	Portrait of a Boy	4
JORDAENS, JACOB		
	Bacchante	10

ARTIST	SUBJECT	CATALOGUE NUMBER
KAUFMANN, ANGELICA		
	The Virgin and Infant	89
KNELLER, SIR GODFREY		
	Portrait of the Duke of Monmouth	24
	Portrait of a Lady and Child	52
LANCRET (School of)		
	Lady with Tambourine	146
LANDSEER, SIR EDWIN		
	Eager for the Fray	101
LAWRENCE, SIR THOMAS		
	Portrait of Col. F. Mountjoy Martin	6
	A Young Cricketer	86
	Portrait of Miss Wilson	113
	Portrait of Miss Storr	128
LEFEBVRE, JULES		
	The Morning Glory	57
LEDOUX, MLLE.		
	At the Window	51

ARTIST	SUBJECT	CATALOGUE NUMBER
LELY, SIR PETER		
	Portrait of Lady Whitmore	55
	Portrait of Catherine of Braganza	70
	Portrait of the Countess of Carlisle	105
	Portrait of the Countess of Falmouth	141
LEPINE, S.		
	River Scene	114
LINTON, WILLIAM		
	Italian Landscape	48
LOIR, MLLE. MARIANNE		
	Portrait of Marie Leczinska	40
LORRAINE, CLAUDE		
	A Classical Landscape	60
MARTENS, WILLY		
	At the Well	119
METTLING, L.		
	A Young Burgher	22
MICHEL, GEORGES		
	Landscape	87

ARTIST	SUBJECT	CATALOGUE NUMBER
MIDDLETON, JAMES GODSELL		
	A Willing Captive	72
MOREELSE, PAULUS		
	Portrait of the Princess of Nassau	61
MORLAND, GEORGE		
	The Watering Pool	11
	Donkey and Pigs	95
MORETTO (Ascribed to)		
	Portrait of an Italian Nobleman	77
MUNKACSY, MIHALY		
	French Landscape	9
NOBLE, ROBERT		
	Harvest Time	121
NORTHCOTE, JAMES		
	Portrait of Sir Joshua Reynolds, P.R.A.	132
OPIE, JOHN		
	Portrait of a Young Girl	123
PERRET, AIMÉ		
	The Harvester	82

ARTIST	SUBJECT	CATALOGUE NUMBER
PETERS, REV. MATTHEW WILLIAM		
	The Laggard Schoolboy	79
PIETERS, E.		
	Domestic Cares	42
POURBUS, FRANS (The Younger)		
	Portrait of Duchess Gonzaga Di Mantua	144
PYNE, JAMES B.		
	Low Tide—English Channel, near Dover	140
RAMSAY, ALLAN		
	Portrait of George III	80
	Portrait of Queen Caroline	152
RAOUX, JEAN		
	Music	136
REYNOLDS, SIR JOSHUA		
	Portrait of Sir William Chambers, the Eminent Architect	13
	Portrait of Miss Morris	20
	Portrait of Miss Franks	127
	Portrait of Sir Walter Blackett	147
RIBERA, JOSEF DE (Called Spagnoletto)		
	Aaron and His Rod	155

ARTIST	SUBJECT	CATALOGUE NUMBER
RIBERA (School of)		
	Saint Bartholomew	35
RICHET, LÉON		
	Landscape	145
ROMNEY, GEORGE		
	Portrait of Mr. James Fletcher	66
	Portrait of the Hon. James Sheldon	157
RUSSELL, JOHN		
	Scene in an Old Play	64
SASSOFERRATO		
	Madonna	27
SCHUT, CORNELIS		
	Vision of the Dying Virgin	142
SHAW, JOSHUA		
	Landscape	59
SNYDERS, FRANZ, AND HANNEMAN, ADRIAAN		
	The Huntsmen's Return	161
SUSTERMANS, JUSTUS		
	Portrait of Princess Claudia De Medici	76

ARTIST	SUBJECT	CATALOGUE NUMBER
TENIERS, DAVID (The Elder)		
	A Village Festival	124
TER MEULEN		
	Shepherd and Sheep	126
THAULOW, FRITZ		
	A River in France	16
TOURNIÈRES, ROBERT L.		
	Portrait of a Lady	85
VAN COUVER, J.		
	View of Dordrecht	3
	Town in Holland	37
	The Approach to the Town	125
	Environs of Dordrecht	159
VAN DRIELST, EGBERT		
	Landscape	93
VANDYCK, SCHOOL OF		
	Portrait of Frances Howard, Duchess of Richmond	160
VAN EVERDINGEN		
	Royal Hunting Lodge—The Hague	63

ARTIST	SUBJECT	CATALOGUE NUMBER
VAN GOYEN, JAN		
	Landscape	139
VAN LOO, CARLE		
	Portrait of Princesse de Talleyrand	36
VAN MIERIS, WILLIAM		
	Portrait of a Nobleman	94
VAN RAVESTYNE, JAN ANTHONISZ		
	Portrait of Elizabeth Brandt	8
	Portrait of a Young Dutch Woman	46
	Elizabeth, Queen of Bohemia	53
VAN RUYSDAEL, SALOMON		
	Woody Landscape	12
VAN STRY, JACOB		
	Landscape and River	21
VERSPRONCK, JAN		
	Portrait of Mynheer Ten Eyck	14
VON HONTHORST, GERARD		
	A Cavalier	96

ARTIST	SUBJECT	CATALOGUE NUMBER
WALKER, J. HANSON		
	The White Rose	2
	An English Maiden	83
WATTS, FREDERICK W.		
	The Lock	78
WEEKS, EDWIN LORD		
	The Palace of the Rajah	56
WEST, BENJAMIN		
	Innocence	44
WESTALL, RICHARD		
	Cupid in Distress	17
WILSON, RICHARD		
	View at Tivoli	5
	Italian Landscape	110
	View near Tivoli	137
	Portrait of Himself	150
WISSING, WILLEM		
	Portrait of Lady Ossory	106

ARTIST	SUBJECT	CATALOGUE NUMBER
WITHERINGTON, WILLIAM F.		
	Rural England	122
ZOFFANY, JOHN		
	Portrait of Miss Broughton, the Actress	88

FIRST EVENING'S SALE

THURSDAY, APRIL SEVENTH

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING PROMPTLY AT HALF PAST EIGHT O'CLOCK

NOTE

The paintings in this catalogue are the property of Messrs. Dowdeswell and Dowdeswell and Mr. T. J. Blakeslee of New York. The name of the owner is appended to the description of each picture.

The parties in interest have empowered us to sell each and every picture without reservation of any kind.

AMERICAN ART ASSOCIATION,

MANAGERS.

CATALOGUE

G. B. Wheeler

No. 1

CANALETTO

1697–1768

£ 400.

View in Venice

The upper part of the Grand Canal seen from the water midway between the banks. The twinkling surface of the canal which extends across the entire foreground is lively with gondole and sandoli with rowers and passengers, and on the left is the huge mass of a freight barge. On either side, the houses bordering the canal extend in perspective until they meet in the distance, the sunshine striking full on the façades on the left and touching here and there the buildings on the right. A simple mass of clouds covers the lower part of the sky.

Height, 16 inches; length, 24 inches.

Owned by Mr. Blakeslee.

R C Rose
159

No. 2

J. HANSON WALKER

Contemporary

The White Rose

A sweet-faced young lady, her head gracefully poised in profile with a mass of wavy auburn hair brushed over her ears and gathered in a large knot behind, has fastened a large white rose to her dress over her left breast and the pale yellow petals contrast with the soft white of her dress and the refined flesh color of her bosom. The head is in relief against a mass of foliage in the background, below which is seen a distant landscape.

Height, 22 inches; width, 18 inches.

Signed at the left, J. H. Walker.

Owned by Mr. Blakeslee.

A. Hackelar

N°. 3

J. VAN COUVER

Contemporary

View of Dordrecht

220.

The populous water front of the quaint old town of Dordrecht stretches across the picture, and the red roofs and towers and masts of the vessels moored to the shore make an interesting skyline in diminishing perspective from the left foreground to the extreme distance, where a line of low buildings, dominated by a windmill, forms the horizon. The sky is partly covered by masses of cumulous clouds strongly illuminated by sunlight, showing, near the horizon and at the zenith, small patches of blue.

Height, 24 inches; length, 36 inches.

Signed at the left, J. Van Couver.

Owned by Mr. Blakeslee.

A. B. Peckham

160.

No. 4

ASCRIBED TO CORNELIS JANSSENS

1590–1664

Portrait of a Boy

A dark-eyed boy with long, wavy brown hair stands facing the spectator, slightly turned to the right. He is dressed in a rich costume of the time of Charles I. with doublet of old gold satin, slashed at the sleeves and waist, showing red silk lining, broad falling lace collar and cuffs. A large tress of hair tied with a bow of cherry-colored ribbon falls over the near shoulder, and a hat trimmed with a white feather held in place by a red rosette and a jewelled agraffe lies on a table at his side. The left hand is raised to the side, and the right, which shows only in part, holds the bottom edge of the lace-trimmed doublet. A dull green curtain hangs behind the figure on the left.

Height, 30 inches; width, 24 inches.

Owned by Mr. Blakeslee.

P. G. Lauthier

No. 5

RICHARD WILSON, R.A.

1714–1782

View at Tivoli

360.

A huge crag, surmounted by a castle, projects into the broad basin of a river, which winds among trees far into the distance. In the foreground, a peasant, accompanied by his small family, lies at full length fishing in the quiet water, which reflects the banks on either side and the warm tones of the heavens at the early moments of sunset. The sky is covered with thin clouds, warm and luminous near the horizon on the left, where a chain of sharp mountain peaks is in a broad effect of light and shade, softened by the haze of distance and the glow of the summer afternoon.

Height, 28 inches; length, 36 inches.

Owned by Mr. Blakeslee.

E McMullen

475.

No. 6

SIR THOMAS LAWRENCE, P. R. A.

1769–1830

Portrait of Col. F. Mountjoy Martin

The head and shoulders, in three-quarters view, of an alert, distinguished-looking young officer in full uniform with a red-lined military cloak held across his chest with his left hand and his head erect and turned over the left shoulder. The background is sky with deep-toned rolling clouds. The flesh is luminous and fresh in color, and the drawing and modelling of the head show the great power of observation of the artist and his extraordinary skill in execution.

Height, 28 inches; width, 25 inches.

From the collection of Sir William Cunliffe Brooks, 5 Grosvenor Sqr., London.

Owned by Mr. Blakeslee.

No. 7

BARTHEL BEHAM

1502–1540

Portrait of a Nobleman

The head and shoulders of an elderly gentleman of a type familiar through the portraits of the early German masters. The earnest, solemn face with its wide open, placid blue eyes, is painted with characteristic simplicity and is convincing in its accuracy of drawing and construction. The background is a tone of pale blue, bringing into strong contrast the black cap, the mantle and the head with puffs of fair hair over the ears.

Beham passed most of his life in Italy and painted a great many religious pictures there, most of which are in the museums of Germany, and was also eminent as a designer and engraver.

Height, 16½ inches; width, 14 inches.

From the collection of Madame Costanzo, Paris.
From the collection of the Duc d'Aumale.
From Messrs. Lawrie, London.
Owned by Messrs. Dowdeswell & Dowdeswell.

G. Allen
525.

No. 8

JAN ANTHONISZ VAN RAVESTYNE

1572–1657

Portrait of Elizabeth Brandt

A sweet-faced woman, evidently the joy of a rich burgher's heart and the pride of his household. She wears a rich black gown with gold embroidered stomacher, a broad, delicately pleated ruff and a halo-like cap trimmed with rich point lace. She is seen to the waist only, and her face, which is in three-quarters view, has a suspicion of archness in the eyes, which look straight out of the picture. The background is a simple tone of warm gray.

Ravestyne was a pupil of Frans Hals and one of the ablest of the Dutch portrait painters. Two large and famous guild pictures by him are in the hall of the Company of Archers in the Hague.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee.

No. 9

MIHALY MUNKACSY

1846–1900

French Landscape

210.

A simple motive chosen in the rural districts of France. In the foreground is a stream with low, sandy banks, where a peasant woman is kneeling and washing clothes. Beyond is a green meadow meeting a hillside and a great rank of rounded trees with dense foliage, and on the left in the distance is a bend of the river shimmering in the light from a cloud-covered sky.

Munkacsy, who was born in Hungary, lived for many years in Paris, where he painted portraits, domestic subjects, historical pictures and, occasionally, landscapes.

Height, 12 inches; length, 18 inches.

Owned by Mr. Blakeslee.

M G Reed

220.

N°. 10

JACOB JORDAENS

1593–1678

Bacchante

The life-size head and bust of a youthful Bacchante in a broad effect of light and shade. Her head is turned to the left but inclined to the right, and the eyes look straight at the spectator. Her flaxen hair falls loosely over her shoulders and a great wreath of grape vine leaves crowns her head. The flesh is rich and warm in color and is painted with a full brush.

Jordaens was a fellow pupil of Rubens under Adam van Noost.

Height, 21 inches; width, 18 inches.

Owned by Mr. Blakeslee.

C. J. Chapman

N°. 11

GEORGE MORLAND

1763–1804

310.

The Watering Pool

In a little dell under a great bank with overhanging trees, a farmer has brought two horses to drink in a little pool, riding one and leading another. On the left, over a hillock, is a glimpse of a soft summer sky. The diffused light from the sun strikes the farmer and the horses, and the white horse in the foreground comes out in strong contrast with the surroundings. It is mellow in color, vigorous in the arrangement of light and shade and, like all of the artist's work, sympathetic in sentiment and skilful in arrangement.

Height, 16 inches; length, 20 inches.

Owned by Mr. Blakeslee.

J. Thalman
350.√

No. 12

SALOMON VAN RUYSDAEL

1605–1670

Woody Landscape

A group of sturdy oaks growing on the summit of a knoll is the dominating mass in the composition. On a path which winds over the hillock under the trees to the foreground are three figures, accompanied by various dogs. The foremost figure wears a red surtout and carries a fishing rod, and one of the two which follow him is mounted on a dun-colored horse. The oaks and a shattered tree on the right of them are in sunlight and a broad shadow covers the foreground. On the left a sheet of water, broken by reeds, small islets and projecting points, stretches away to the distance where an irregular rank of trees meets the sky which is nearly covered by rolling clouds threatening a storm.

The artist was the uncle of Jacob Ruysdael.

Height, 18½ inches; length, 25 inches.

Owned by Mr. Blakeslee.

Jos Pulitzer

No. 13

SIR JOSHUA REYNOLDS, P. R. A.

1723–1792

Portrait of Sir William Chambers, the Eminent Architect

320.

The head, fully life size, of a young man in a broad effect of light and shade, in three-quarters' view, facing the left and the eyes looking toward the spectator. He wears a rich brown coat with a high-collared red waistcoat, a white stock and a gray wig dressed in the fashion of the end of the eighteenth century. The background is a simple dark tone bringing the head out in strong relief.

Height, 20 inches; width, 16 inches.

From the collection of Sir W. R. Williams, Upcott, Barnstaple.

Owned by Mr. Blakeslee.

W. W. Seaman

P

500.

No. 14

JAN VERSPRONCK

1597–1662

Portrait of Mynheer Ten Eyck

Value MDXX.

A typical Dutch burgher, such as Frans Hals delighted to paint, with honest, open countenance and frank eyes. Strong light from the upper left side strikes the figure, throwing part of the ruddy, healthy-looking face into shadow and also the fingers of the left hand, which is held to the breast. He wears a large black hat, a black coat and a falling white muslin collar. The background is tone of mellow gray.

Verspronck was a pupil of his father and of Frans Hals. He closely followed the methods of the latter artist and painted many successful guild pictures and portraits.

From the collection of Humphry Ward, Esq., London.

Height, 30 inches; width, 25 inches.

Owned by Messrs. Dowdeswell & Dowdeswell.

D. E. Reed

No. 15

CANALETTO

1697–1768

2000.

The Grand Canal, Venice

Val. oxxx.

From the south side of the canal near the Academia the view extends eastward to the entrance, where on the right are the dome of the Salute and the Custom House and in the horizon the Royal palace, the Ducal palace and the Campanile. In the foreground is a bridge over a narrow canal leading to a corner quay with figures scattered over its wide area, and in the left across the canal, which is lively with boats, is a row of palaces and houses in full sunlight, showing façades with an interesting variety of architectural treatment and of color. The sky is simple with a few luminous clouds.

Height, 28 inches; length, 44 inches.

Owned by Mr. Blakeslee.

Fritz Thaulow

1150.

No. 16

FRITZ THAULOW

Contemporary

A River in France

A favorite motive of the artist. A rippling stream sweeps down to the foreground, reflecting the sky, the garden wall and overhanging trees with their rich autumn foliage and the low bank of a vegetable patch on the other side. In the distance a great hill, covered with russet-colored turf with here and there a patch of sand and a narrow path winding up the slope, rises against the cloud-covered sky. A laborer is at work among the cabbages and a flock of crows hover above.

Signed at the left, FRITZ THAULOW.

Height, 26 inches; length, 32 inches.

Owned by Mr. Blakeslee.

Mrs W Payne

No. 17

RICHARD WESTALL, R. A.

1765–1836

3 to.

Cupid in Distress

The God of Love has strayed into a forest and, perched on a rough boulder, seeks shelter from a tempest under a small tree. With his arms folded on his breast and his wings drooping, he shivers in the chilly blast, rolling up his eyes in anxiety and pain. His discarded bow and quiver are on the rock near by. In the background is suggested a tempest with flashes of lightning and a vicious gale lashing the trees.

Westall occupied for a time the same house with Sir Thomas Lawrence and was one of the first to practise painting in water color. He was also well known as an illustrator.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee.

Fr Pulitzer
R
225.

No. 18

GEORGE HENRY HARLOW

1737–1819

Vol. a SXX.

Portrait of Mrs. Graham and Child

The mother, who is standing outside the house, rests her left elbow on the window-sill and holds in both arms a sturdy, curly-haired youngster in a white dress. He steadies himself by grasping his mother's index finger with one hand and clutching one of the tresses of her hair with the other. The light comes from behind and above, and the heads are relieved against a simple, light sky. The face of the mother, framed in masses of dark hair, is all in shadow and is very delicate and luminous in color. All the contrasts of light and shade are subtle and unusual.

Height, 36 inches; width, 28 inches.

Owned by Mr. Blakeslee.

D. G. Rice

No. 19

CANALETTO

1697–1768

325.

The Doge's Palace, Venice

In the left foreground is the famous palace, in the full light of the morning sun, and on the right is a vista along the Riva dei Schiavoni. Here and there a gondola is moored to the quay, and loungers are gathered around the base of the St. Mark's column, which is crowned by the winged lion. The strong sunlight brings out the architectural details of the buildings, which the artist represents with faultless skill.

Height, 21 inches; width, 17 inches.

From the Battle Abbey Collection of the fourth Duke of Cleveland.

Owned by Mr. Blakeslee.

Nº. 20

SIR JOSHUA REYNOLDS, P. R. A.

1723–1792

Portrait of Miss Morris

The head and bust of a comely young lady, simply dressed in a low-cut frock of olive material with a narrow band of black and a lace ruffle around the neck. She has a pale blue ribbon around her throat, a feather and a bow fastened by a jewelled agrafe in her plain coiffure. The head is in almost full face, slightly inclined toward the right shoulder, and the expression is sweetly modest and innocent. The color of the flesh is subtle and refined and the background is a simple tone of mellow green.

Height, 26½ inches; width, 20¾ inches.

This portrait was in the collection of the late Reverend H. Randall; also in the possession of A. H. Biederman, Esq., both of London, and is spoken of in Algernon Graves' "Life and Works of Reynolds" as having been painted about 1760.

Owned by Messrs. Dowdeswell & Dowdeswell.

R L Montrose

No. 21

JACOB VAN STRY

1756–1815

in the Crypt

Landscape and River

240.

This picture shows how thoroughly the artist studied the painters of the previous century, particularly Cuyp, whose influence is strongly felt in Van Stry's best works. It is a scene on one of the estuaries in the Netherlands. In the left foreground on a sunlit bank are four cows and, nearby, a peasant man and woman are seated on the grass, each with a market basket. On the tranquil water, in the middle distance, is a group of bluff-bowed boats with idly hanging sails, and in the far horizon a windmill and the imposing mass of a church with square tower rise above the trees. The sky, which occupies nearly three-quarters of the picture, glows with the soft light of the morning sun, which defines the edges of great cloud forms.

Signed at the left, J. Van Stry.

Height, 21½ inches; length, 31 inches.

Owned by Mr. Blakeslee.

a Panther

No. 22

L. METTLING

Contemporary

200.

A Young Burgher

A life-size, nearly half-length portrait of a youth in a seventeenth century costume, with closely fitting deep ruff and black doublet with dull red sleeves. The head, which is in three-quarters view, turned to the right, is strongly lighted from above. The close-cropped hair suggests a round-head type, and the eyes look toward the spectator with a half humorous expression. The left hand, which is in modified tones of light and shadow, rests on a large book with the index finger between the leaves. An oval copper locket hangs on the breast by a narrow blue ribbon around the neck.

Mettling is a consistent and successful follower of the school of the Netherlands and is particularly esteemed as a colorist. He has lived for many years in Paris.

Signed at the left, L. METTLING.

Height, 32 inches; width, 24 inches.

Owned by Mr. Blakeslee.

MK-Co

No. 23

T

BERNARDO BELLOTTO

1724–1780

View of the Grand Canal, Venice

Val. mxxx.

750.

On the left the houses bordering the famous waterway extend in a perspective line to the point where they disappear behind a tall building which stands at the end of a quay in the right foreground. Along this part of the waterfront are moored numerous gondole, some of them about to take passengers across the canal, and other boats ply to and fro. The sunlight strikes full on the gray, accenting here and there the houses in the long row on the far side of the canal and enlivening the shadows with luminous reflections.

Bellotto was a nephew of Canaletto, and, after studying with him, he took his name, by which he was afterwards called.

Height, 24 inches; length, 38 inches.

From the collection of Lady Wetherall.
Owned by Mr. Blakeslee.

No. 24

SIR GODFREY KNELLER

1646-1723

Portrait of the Duke of Monmouth

A three-quarter length of the young nobleman, under life size, standing with his left hand on his hip and touching with his extended right a wooden post. He is dressed in a costume of blue velvet, with red stockings, and holds a black cocked hat under his left arm. The face, which is in three-quarters view, is framed by masses of light brown hair, brushed back from the forehead, covering the ears and falling upon the shoulders. In the background is a landscape with a large expanse of sky, and low down on the right is seen a man in the distance, and an attendant holding a horse. The influence of Vandyke is seen in many parts of the picture, particularly in the character of the left hand. The color is deep and rich and the general tone reserved and harmonious.

Height, 43 inches; width, 33 inches.

Owned by Mr. Blakeslee.

Joseph Pulitzer

No. 25

JOHN SINGLETON COPLEY, R.A.

1737–1815

Portrait of Brooks Watson, Esq., Lord Mayor of London

Value. nxxx.

2,500.

Seated in a sumptuously upholstered and carved armchair in an attitude of dignified ease is a gentleman in the prime of life, wearing a court wig, and dressed in a black coat with fine lace jabot and ruffles, and a rich official robe with black velvet revers and silk pompons. Around his neck, looped up at his breast, is a heavy triple gold chain, and in the background stands the superb, two-handed sword with jewelled scabbard, the two famous insignia of the Mayor's high position. His head is in three-quarters view, turned to the right; his right arm hangs idly down and the left hand rests on the chair arm. The official fur-trimmed cap lies on the table by the sword hilt, and in the upper part of the picture a red curtain is draped in ample folds showing a wall of wooden panelling.

Height, 50 inches; width, 40 inches.

From the collection of Walter Howard, Esq., Weybridge, England.

Owned by Messrs. Dowdeswell & Dowdeswell.

D. G. Reid

600.

No. 26

GEORGE H. BOGERT

Autumn Sunset

A landscape of a simple nature in line, mass and color. A narrow stream leads into the middle distance, and on either side of the foreground are groups of trees with rising ground beyond. At the horizon are gathered warm, luminous clouds, which send a harmonizing glow over the whole picture. The new moon appears in the sky on the left. The season and the hour are admirably suggested.

Height, 28 inches; length, 36 inches.

Owned by Mr. Blakeslee.

a Sechsche

No. 27

SASSOFERRATO

1605–1685

230.

Madonna

A sweet and refined type of womanhood, her expression full of charm and her attitude full of grace. She stands with her hands folded on her bosom, with her head inclined and her eyes turned downward. Over her rich red robe an ample mantle of deep blue is thrown around the hips, the right arm and both shoulders. The hair, which is braided at the back, is confined by a pink fillet. The figure is strongly lighted from the upper left and the background is a mellow tone of brown, lighter around the head than elsewhere. The color of the flesh is quiet and refined, the draperies are rich and strong and the picture is exceedingly decorative in aspect.

The real name of the artist was Giovanni Batista Salvi, but he was called from the place he was born, the Castle of Sassoferrato, near Urbino.

Height, 34 inches; width, 26 inches.

Owned by Mr. Blakeslee.

W Stanhope

60.

No. 28

VAN DEN BOSSCHE

1681–1715

In the Studio

A number of artists and art students are assembled around a large statue of Hercules standing on a moderately high pedestal. A youth seated on the floor is diligently drawing on a sheet of blue paper spread on a portfolio which rests on his knees, and behind him sits the instructor apparently explaining some principle of the art of drawing from the cast. Other incidents are illustrated in the group, and the scene is full of interest. The figures are strongly painted, with the full richness of color characteristic of the Fleming who achieved such great success as a genre and portrait painter.

Height, 25 inches; width, 24 inches.

Owned by Mr. Blakeslee.

J Pulitzer

No. 29

P ✓

JAMES INSKIPP

1790–1868

Val. and x.

Portrait of a Young Lady

225.

A half-length standing figure of a young lady in walking costume, with black, fur-trimmed pelisse and muff, and a broad-brimmed, black felt hat with white feather. The body is nearly in profile and the head gracefully inclined as she looks toward the spectator with a fascinating, half-roguish expression. The figure is placed well on the right of the canvas, and in the background is a simple landscape with low horizon and a broad sky filled with clouds.

Inskipp was well known as a painter of domestic genre and for his published "Studies of Heads from Nature."

Height, 36 inches; width, 28 inches.

Owned by Mr. Blakeslee.

(gd)
D R Kennedy

N°. 30

FRANCESCO GUARDI

1712–1793

1000.

Portico of the Doge's Palace, Venice

The sun has passed the meridian and streams in upon the pavement under the graceful colonnade which supports the palace on two sides, accenting the columns and sending a flood of reflections into the lofty groined ceiling. Numerous figures are seen under the portico and also on the sunlit quay beyond, and the gothic arches on the four sides frame charming little views of the water with boats and buildings and a sunny sky.

Guardi was a pupil of Canaletto and his architectural pictures are painted with great accuracy and attention to detail, but with more freedom of treatment than his master employed.

Height, 24 inches; width, 17 inches.

From the collection of the Baron Wiederhofer, Court Physician to the Emperor of Austria.

Owned by Messrs. Dowdeswell & Dowdeswell.

Ignace Gruber

No. 31

JEAN LÉON GÉRÔME

1824–1903

The Call to Prayer

360.

On the farther side of a sunlit square in Cairo, deserted except for a stray dog, a camel and two natives who squat in the shadow of a bazaar on the right, stands a tall and graceful minaret, rising against the deep blue sky far above the adjoining buildings. On the shadow side of the balcony of the minaret the muezzin is about to shout the familiar summons to the faithful. Farther away in brilliant sunlight are two other minarets on either side of the great dome of a mosque. It is an accurate representation of the scene and of the hour of the day.

Signed at the middle right, J. L. GÉRÔME.

Height, 26 inches; width, 18 inches.

Owned by Mr. Blakeslee.

Dr. L. B. Jeffersson

175.

No. 32

FRANCIS COTES, R.A.

1726–1770

Portrait of Mrs. Mary Kendall

The head and shoulders of a dignified young lady dressed in a low-cut white satin gown with full sleeves and a blue silk wrap over her shoulders and left arm. The face is nearly in full view and the hair, which is dressed moderately high, falls in large curls on either side of her neck. The flesh is delicate and luminous in color, is painted with simplicity and the portrait has great distinction of tone.

Height, 29 inches; width, 24 inches.

Owned by Mr. Blakeslee.

G. L. Benjamin

No. 33

KAREL FABRITIUS

1624–1654

Rembrandt School

The Advocate

160.

A half-length figure of a young man standing in front of a table, resting his clasped hands on a closed book. He faces the spectator, but the body is turned a little to the right. The costume is simple and consists of a wide-sleeved olive green coat over a wine-colored jacket with a collar of soft white linen and a dull red cloak with short cords and tassels, which hangs from the shoulders. The head, which is framed in a mass of light brown wavy hair, is strongly illuminated from the upper left, and half of the face is in shadow. The background is a simple mellow tone of dark green.

The artist, who was a pupil of Rembrandt, was the master of Jan van der Meer of Delft.

Height, 34 inches; width, 27 inches.

From the collection of Humphry Ward, Esq., London.

Owned by Mr. Blakeslee.

W. Stanhope

No. 34

GEORGE HENRY HARLOW

1787–1819

550.

Portrait of Two Sisters

Two comely English girls not far apart in years, one seated, the other standing by her side and clasping her around the shoulder with the left arm. Both are dressed in low-cut, short-waisted muslin dresses, and each has a broad ribbon scarf draped over the right arm. The heads, which are fresh in color and charming in expression, are both turned slightly toward the left shoulder. The background is a deep-toned landscape with low horizon. The style of the picture suggests Sir Thomas Lawrence, with whom Harlow studied for some time. He painted a number of important historical subjects besides diligently working at portraiture and was successful in both branches of his art.

Height, 44 inches; width, 35 inches.

From the collection of Sir Hugh Adair.

Owned by Mr. Blakeslee.

D. Reid

No. 35

SCHOOL OF RIBERA

✓

Saint Bartholomew

150.

The saint with sparse hair and long flowing gray beard is seated holding on his knees a large open book, the leaves of which he is turning with his left hand. He leans on his left elbow and looks over his right shoulder, gazing fixedly at a trumpet which is held by some invisible angel. The arms and body are draped in a red robe or mantle of heavy material, and a skull lies on the table near by. The figure is strongly lighted from the upper left side, bringing the head into high relief against a simple-toned gray background.

Height, 37½ inches; length, 41½ inches.

Owned by Mr. Blakeslee.

Mrs Josephine Schmid

825.

No. 36

CARLE VAN LOO

1705–1765

known only Van Loo

Portrait of Princesse de Talleyrand

A tall and stately lady at the most attractive time of life is seated in full front view with her head turned and inclined to the left and her eyes looking still farther away. Her right elbow rests on a mahogany table with ormolu mounts, and in her extended left hand she holds a small miniature with a narrow blue ribbon. She is dressed in a gray silk gown, which is crossed in folds over the bust, showing delicate lace at the bosom. A rich blue silk mantle is draped from her right hip around the back and over the left arm, a blue sash confines the dress to the waist and a diaphanous veil bound to the high coiffure by a blue ribbon falls over the right shoulder and arm. The background is a simple dark tone with a deep, wine-colored curtain on the left.

Van Loo was both painter and sculptor, and practised his profession successfully in Italy and France.

Height, 48½ inches; width, 36¾ inches.

From Monsieur C. Sedelmeyer, Paris.

Owned by Messrs. Dowdeswell & Dowdeswell.

"LA PRINCESSE DE TALLEYRAND," BY CARL VAN LOO.
From the Dowdeswell-Blakeslee sale.

.ps have an explosive power sufficient to tear a man
:ad off. Long Bill had filled them with ashes
ounded in with great care so as to resemble the ful
inate, but the boss didn't know that, either.

Long Bill opened his knife and picked up one o
e caps.

"These yere caps didn't work none good to-day,'
observed. "I 'low I'll see what's the matter wit
m." He took the small blade of his knife and gav
gouge at the wicked-looking gray powder, and th
ss made one jump and landed away out in the yar

"Put those things away!" he yelled. "Throw
m in the river! Why, you long-legged farmer,
ose things will explode with the slightest scratch!"

a Long Bill looked up with tremendous innocence
citten all over his face. "Will they?" he asked, in
eming amaze. "Well, by gosh! here I been shootin'
m for half a lifetime and I never knew they was
ngerous! Well, well!" He took the remaining
lunterfeits and tossed them out of the window into
e river which ran along just below, ten feet deep.
hen he sat down and lit his pipe, shaking his head
ournfully over his stupidity and bestowing upon Old
an Johnson a solemn wink.

The boss came in and sat down, wiping the perspi-
tion from his forehead with a trembling hand. For
long time there was silence, broken only by the
thmatic gurgle of Old Man Johnson's pipe and the
ft murmur of the water pouring along outside.

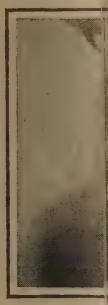
After a while the boss began undressing for bed.
ld Man Johnson closed the door and locked it, yawn-
g capaciously. The boss had just stretched himself
ith a tired sigh, when, glancing up, he saw a sight
at froze his blood.

Long Bill had two sticks of the ugly yellow rolls of
ynamite and was juggling them, throwing one clear
p to the ceiling. He missed it and it fell with a re-
ounding thump against the head of the bed, and the
oss, with a hoarse yell of terror, sprang from his
lankets and fell against the door.

"You insane fool!" he shrieked. "Do you want to
murder us all? Seize him, men!"

...ded him in hurt astonishment.

years old,
time, so i
since 185



OTTO SPIEGE

it my Sun
that's in
me readin
photograp
I well r
long ago.
paper; bu
both. LE
will be.
and find t
feeling we
expect my

D G Reid

No. 37

J. VAN COUVER

Contemporary

240.

Town in Holland

From the foreground on the left the muddy bank of a broad canal sweeps around to a low point, where the roofs of a large town form a broken sky line, interrupted by two windmills and the masts of boats moored along the shore. On the right, in the distance, across the quiet expanse of water, a line of low buildings is seen on the horizon. The sky is covered with soft summer clouds lazily drifting along and showing here and there spots of blue. The moist atmosphere of Holland is excellently rendered and the effect is agreeably realistic.

Signed at the left, J. Van Couver.

Height, 25 inches; length, 43 inches.

Owned by Mr. Blakeslee.

George Barne

160.

No. 38

JAN DE HEEM

1600–1674

Still Life

On a large table are displayed a white porcelain dish of grapes and apples, a lobster, a vase of flowers, a silver patera with peaches, grapes and cherries, a tall beaker and various glass objects, a collection of accessories which the artist painted with loving care and consummate skill. A parrot perches in a ring above the flowers and various birds fly about. The rich colors of the fruit and flowers, the sheen and glitter of the metal and the glass, and the strong effect of light combine to make the composition interesting in detail and decorative in mass.

There was a family by the name of de Heem, several of whom excelled in painting still life. Jan Davidsz de Heem was the son of David de Heem, a cousin of Jan and David Davidsz and the father of Cornelis.

Height, 36 inches; length, 48 inches.

Owned by Mr. Blakeslee.

D G Reid

No. 39

RICHARD PARKES BONINGTON

1801–1828

✓

A Normandy Fishing Village

1400,

On a broad, sandy beach in the foreground a large party of fisherfolk are gathered around a few small vessels which have just come ashore with their catch. Heaps of great, shining flat-fish lie on the sand or are being stowed away in baskets and panniers, and the scene is full of life, movement and rich color. Beyond is a line of quaint houses on the water front and the shimmering expanse of the sea with a single sailing craft appearing ghostlike in the embracing haze and glow of the atmosphere. The sun, which is hidden behind the sail of one of the boats, throws over the veil of soft clouds which covers the sky a broad, warm flood of light.

Height, 32 inches; length, 47 inches.

From the collection of Sir Thos. Gibson Carmichael.

Owned by Mr. Blakeslee.

E J Stehli

275.

N°. 40

MLLE. MARIANNE LOIR

Born in Paris in the early part of the Eighteenth Century

Portrait of Marie Leczinska

The famous beauty is seated on a fauteuil, her left arm resting on an open book lying on a gilded table, her right reposing idly in her lap and her head turned over her right shoulder as if to greet a visitor. She is dressed in a loose and ample gown of red velvet trimmed with fur, with ribbon bows at elbows and bosom, rich and full lace undersleeves and fichu, and a lace cap, a column and a pilaster showing above. The flesh is delicate and fresh in color, the general tone rich and agreeable and the treatment facile and direct.

Marie Leczinska was the wife of Louis XV. of France.

Height, 50 inches; width, 40 inches.

Owned by Messrs. Dowdeswell & Dowdeswell.

M Brauner

No. 41

ASCRIBED TO AELBERT CUYP

1605–1691

150.

Marine

A group of Dutch fishing boats illuminated by the warm glow of a late afternoon sun idly drifts on a calm sheet of water, every line reflected in the mirror-like surface. In the foreground a row-boat with two oarsmen and four passengers is moving across in the direction of the sunset, and in the distance is seen a point of land with trees, houses and a church spire, and just beyond it a sailing vessel, where the sea horizon loses itself in the glowing haze of summer. The sky is nearly covered by masses of cumulous clouds, and numerous seagulls soar high in the warm air.

Height, 40 inches; width, 32 inches.

Owned by Mr. Blakeslee.

M. Bleeman

No. 42

E. PIETERS

Contemporary

900.

Domestic Cares

In a simple, cozy Dutch kitchen the frugal vrouw is carefully tending her only geranium, which she is watering from a glazed teapot, while her youngest child, sitting at the table, watches the operation with interest. Another little girl is absorbed in the task of dressing her doll which she holds in her lap. The group is lighted from a lattice window on the right, and the effect is realistic and convincing in its accuracy. The treatment is rugged and virile, and the color strong and at the same time full of subtle contrasts.

Signed at the left, E. Pieters.

Height, 42 inches; width, 34 inches.

Owned by Mr. Blakeslee.

W W Seaman

No. 43

JOHN JAMES CHALON

1778–1854

110.

York Minster

The graceful and stately pile of the great cathedral, with its towers, its pinnacles, its roofs and its chapter house is the prominent feature of the composition and is an accurate study of the edifice in the early part of last century. A canal bordered by a broad towpath sweeps around to the foreground, its quiet waters reflecting the simple sky and the trees and buildings near the cathedral. The sun, which is low in the heavens, illuminates the towers, brings out the details of the construction and strikes the foreground, where a pair of horses stand on the towpath.

Height, 36 inches; length, 48 inches.

Bought from the Carlton Galleries, London.
Owned by Mr. Blakeslee.

b G Benjamin

1901

No. 44

BENJAMIN WEST, P.R.A.

1738–1820

Innocence

A maiden, draped below the bust in an ample mantle of thin, white material, is seated on a grassy bank under low-growing boughs. She clasps to her bosom a fluttering white dove, and inclines her head as if to shelter and to quiet it, turning her large, brown eyes toward the spectator. A blue and white scarf falls over her back and across her arms, and her dark brown hair is confined by a double fillet of narrow red ribbon. A rich flood of light from the right strikes the figure, bringing it into strong contrast against the foliage behind it and the deep-toned sky and distant landscape.

Height, 50 inches; width, 33 inches.

Owned by Mr. Blakeslee.

D. G. Reid

No. 45

GEORGE CHAMBERS

1803–1840

510.

Smugglers "Creeping for Gin"

Tossing in the rough water off a harbor's mouth are several boats engaged in hauling aboard small casks of smuggled spirits which, attached to a line, have been sunk and buoyed by a brig which is seen scurrying away in the distance. There is burst of sunlight through the gathering clouds in the sky and dark shadows sweep across the water. The boat in the foreground is filled with people, and their costumes give vivid notes of color in agreeable contrast to the surroundings.

Signed at the left, G. Chambers, 1834.

Height, 34½ inches; length, 51½ inches.

From the collection of Sir William Tite.

From the collection of A. H. Hollingsworth, Esq., proprietor and editor of "Engineering," London.

Owned by Messrs. Dowdeswell & Dowdeswell.

W. L. Watkinson

R ✓
550.

No. 46

JAN VAN RAVESTYNE

1572–1657

Val. an xx.

Portrait of a Young Dutch Woman

Notwithstanding her formal costume, the young Dutch vrouw has a cheery, comfortable expression as she sits at a table holding a gold trinket and chain in her hands. She wears a black silk dress with stiff and straight stomacher, an enormous ruff, lace cap and cuffs, and her face is in three-quarters view, turned to the left and lighted from the right. The background is a simple tone of warm gray, and in the upper left corner is an escutcheon in red and yellow.

Dated at the upper left, 1639.

Height, 36 inches; width, 28 inches.

Owned by Mr. Blakeslee.

D. G. Reid

No. 47

NATHANIEL HONE, R.A.

1718–1784

170.

Portrait of Sir James Macdougal

The head and shoulders of a gentleman of unmistakable Scotch type, the face in three-quarters view turned to the left and slightly inclined toward the right shoulder. He is dressed in an olive-green coat with high collar, a white silk waistcoat and linen stock, and the background is a mellow tone of dark olive. The head is vigorously painted, is full and rich in color, and the expression, which is agreeable and characteristic, is sympathetically rendered.

Hone attained a great reputation for painting in oil, as well as in miniature and enamel, and was one of the foundation members of the Royal Academy.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee.

E J Stehle

150·✓

No. 48

WILLIAM LINTON

1791–1876

Italian Landscape

Resting on a low bank under tall trees at the shore of a lake are several peasant youths and maidens, listening to the music of a pipe played by a young goat-herd who sits on a rock under the trees opposite them. Behind him are two white goats. The sunshine falls full upon the foreground, throwing into relief the figures and the tree trunks and sparkling on the wavelets near the shore. Across the lake is a range of partly wooded hills, one of them crowned by a temple-like edifice, and in the far distance a mountain peak looms high against the mellow-toned sky.

Linton travelled a great deal in Italy and Greece, and from those countries drew the motives of most of his landscapes.

Signed at the right, W. Linton.

Height, 32 inches; length, 48 inches.

Owned by Mr. Blakeslee.

M. Brauner

No. 49

E. ELLIS

Contemporary

110.

Autumn Landscape

It is a breezy October day and the sky is full of wind clouds; the sunlight flashes out at intervals and shadows race across the landscape. In the middle distance a rugged hillside projects into a plain, part of which is waste ground and part a great, freshly-ploughed field. This extends over the whole foreground, and at the foot of the hill are ancient and majestic oak trees in autumn foliage. The smoke from a fire of brushwood at the farther end of the field drifts away in a long, feathery cloud, and in the immediate foreground is a small pool surrounded by tall weeds and grasses.

Signed at the left, E. Ellis.

Height, 36 inches; length, 60 inches.

Owned by Mr. Blakeslee.

E. J. Stehli

225.

No. 50

WILLIAM DOBSON

1610–1646

Portrait of a Soldier

A cavalier of Cromwell's time, half-length, with one gauntleted hand resting on his right hip and the other on a staff. He wears an engraved steel corselet over a buff jacket and elbow sleeves, showing full white shirt-sleeves below and a fan-shaped lace jabot. The head, with masses of dark hair falling upon the shoulders, is in three-quarters view, and the face is strongly lighted, vigorously modelled and rich in color. The type is a serious and refined one, and the young gentleman was evidently of high birth.

Height, 42 inches; width, 30 inches.

From the collection of A. Whitcombe, Esq., Cheltenham, England.

Owned by Messrs. Dowdeswell & Dowdeswell.

No. 51

MLLE. LEDOUX

1760–1815

At the Window

A graceful young lady has parted the red curtains of a large window and is throwing a kiss to an admirer, from whom she has just received a bouquet which she holds in her left hand. She is dressed in a loose, flowing, low-cut robe of thin, white material, with bodice and skirt of black fastened at the waist with a blue bow and wears a single rose in her fair hair. The figure is strongly lighted from the upper left, and the flesh and drapery are in vigorous contrast against the red curtains and the deep-toned interior of the room behind her.

Mlle. Ledoux was a friend and pupil of the eminent French painter Greuze.

Height, 50 inches; width, 40 inches.

Owned by Mr. Blakeslee.

J. K. Sturgis

No. 52

SIR GODFREY KNELLER

1646–1723

250.

Portrait of a Lady and Child

The mother is seated with her left arm around her small, flaxen-haired daughter, who stands at her knee fondling a King Charles spaniel, a much petted lap dog. The négligée costume of the lady consists of a loose red gown with elbow sleeves and low neck, and a wrap of blue silk thrown over the left shoulder and under the right arm, which rests on the chair. A white undergarment shows a frill around the neck and across the bust, and hangs full at the elbows. Both heads are in three-quarters view, the one turned to the right and the other to the left. The maternal dignity of the mother and the youthful charm of the child are well expressed and the painting is simple and direct.

Height, 45 inches; width, 36 inches.

Owned by Mr. Blakeslee.

B Cutting

No. 53

JAN VAN RAVESTYNE

1572–1657

1600.

Elizabeth, Queen of Bohemia

A half-length figure of the dignified and handsome young queen whose charms have been the theme of many a writer, and have inspired many an artist. She is dressed in a rich black velvet gown over an enormous farthingale, with slashed and puffed sleeves, broad ruff and cuffs trimmed with rich lace picked out with red, and wears a profusion of gold chains and jewels. The background is a red curtain pulled aside to show a palace interior. The flesh is rich and warm in color, and the whole picture is distinguished in tone and simple and direct in treatment.

Height, 41 inches; width, 31¾ inches.

From the collection of Count Marescalchi.
Owned by Mr. Blakeslee.

E J Stehli

TP

6400

No. 54

SIR WILLIAM BEECHEY, R.A.

1753–1839

£ annxxx.

Portrait of Elizabeth Sackville, Countess Delawarr

This is a three-quarters length standing figure of a lady of high-bred English type, leaning gracefully on the plinth of a marble column, the long, taper fingers of her left hand resting on the wrist of her right. She is dressed in a low-cut, short-waisted, black velvet dress trimmed with lace at the neck and with loosely flowing sleeves of white tulle. A broad, blue silk scarf is draped around her hips and under her right elbow. She wears a wedding ring, jewelled bracelets, belt buckle and earrings and a heavy gold chain around her neck. Her head, which is in three-quarters view, turned and slightly inclined to the right, is in strong relief against a rich red curtain which is looped up to disclose a park vista below. Beechey was the portrait painter to Queen Charlotte.

Signed at the left, "W. B. 1822."

Height, 56½ inches; width, 44 inches.

Purchased from the present Earl Delawarr.
Owned by Messrs. Dowdeswell & Dowdeswell.

E. Lawall

No. 55

SIR PETER LELY

1618–1680

975.

Portrait of Lady Whitmore

She is represented walking in a wooded park, the figure seen nearly in profile, the right hand extended, the left holding back her drapery and the head turned over the left shoulder. She is dressed in a loose, soft brown silk gown looped high on the arm showing a full white undersleeve, and a gold-spotted scarf falls in graceful curves from her shoulders. She carries her head with the air of a lady accustomed to homage and the aristocratic type is faithfully rendered.

Height, 50 inches; width, 40 inches.

Owned by Mr. Blakeslee.

Richard Redmond

No. 56

EDWIN LORD WEEKS

1849–1904

+00.

The Palace of the Rajah

A royal traveller and his attendant have stopped before the Rajah's palace to talk with one of his staff. The attendant has dismounted, and holds his horse, awaiting his master's orders. On a low bench in the left foreground a native plays with a young tiger, who shows no great signs of being pleased with the sport. A balcony projects overhead, and in the upper right is a view of the deep blue sky.

Edwin Lord Weeks, whose death occurred during this present year, was at his best in just such themes as the one here described. A great many years of his professional life he spent among the people of India, Egypt and Syria.

Height, 38 inches; width, 28 inches.

Owned by Mr. Blakeslee.

Joseph Pulitzer

P

No. 57

JULES LEFEBVRE

Contemporary

val. mxxx.

1000.

The Morning Glory

A maiden partly draped in a diaphanous tunic is standing in a wheat field with a freshly-gathered bunch of daisies and other field flowers in her extended left hand, arranging morning glories on her hair. The figure is three-quarters length, and the refined tones of the flesh and drapery are in subtle contrast against the iridescent colors of an early morning sky. The expression of the face is unconscious and innocent, and the figure is full of the charm of youthful grace.

Signed at the right, JULES LEFEBVRE.

From the collection of M. Knoedler & Co., sold April, 1893; Catalogue No. 383. maxx.

Owned by Mr. Blakeslee. M.L. 5905

fr. aixxx.

Mr Josephine Schmid

1025.

No. 58

CANALETTO

1697–1768

val. oxxx.

Canal San Marco, Venice

An extensive view of the broad expanse of water from near the public gardens to the entrances of the Grand Canal and the Giudecca. In the distance are seen the churches of San Georgio and the Salute, the Campanile and the domes of Saint Mark's rising above the long flat roof of the Ducal Palace, and the houses in the Riva Schiavone. In the foreground is a broad, populous quay, and the water is covered with a large variety of craft of different nationalities and every imaginable build, from the tiny sandolo to the galley and the high-sterned three-master. It is an interesting record of the time, and the realism of the treatment is enhanced by a broad effect of sunlight.

Height, 28 inches; length, 44 inches.

Owned by Mr. Blakeslee.

W. Stanhope

No. 59

JOSHUA SHAW

1776–1835

100.

Landscape

A wide stretch of populous English farming country with a view across the flanks of great hills to a distant horizon where a plateau meets the sky. A woman riding a donkey with panniers and holding a child pauses to talk with a young lad in the foreground, which is flooded with sunlight from a rift in the clouds, and across a wooded valley the summit of the nearest hill is also strongly illuminated, while the rest of the landscape is in shadow. Great masses of low rolling clouds threaten summer showers, and rain is trailing across a distant hill-top.

Shaw was born in England, but emigrated to America, where he died. He was very familiar with the works of the landscape painters of his time and his work shows careful training in that school.

Height, 38½ inches; length, 52 inches.

Owned by Mr. Blakeslee.

J. K. Sturges

N°. 60

CLAUDE LORRAINE

1600–1682

A Classical Landscape

475,

In the foreground, which is mostly in shadow, a herdsman tending a few cows, who drink in a pool nearby, sits on a bank and plays the pipe to a young shepherdess, who stands in front of him. On the right a tall tree with rich foliage covers a part of the sky, and on the left is a great clump of rounded trees with a small plateau and cliffs behind. Between the masses of foliage on either side is a wide vista over a pleasant country, with a range of distant hills in the glow of late afternoon. The composition is distinguished in style, the color is rich and at the same time reserved, and the atmospheric effect is conspicuously well rendered.

Height, 39 inches; length, 53 inches.

From the collection of A. Arnold Hannay, Esq., London.

From the collection of Walter Howard, Esq., Weybridge, Surrey, England.

Owned by Messrs. Dowdeswell & Dowdeswell.

E Brandus

No. 61

PAULUS MOREELSE

1571–1638

1400.

Portrait of the Princess of Nassau

The handsome, fair-haired princess stands in an attitude of dignified ease with her slender left arm hanging at her side and the right gently resting on a bunch of flowers lying on a table near a gold crown. Behind her is a green curtain and a column with a narrow vista across a low-toned landscape. She is dressed in the sumptuous style of the time of Vandyck, with gold-trimmed, low-cut, black satin gown over a black petticoat dotted with pearls, with ropes of the same jewels in hair and ears, around the neck and falling over the rich lace collar and undersleeves.

Height, 54 inches; width, 42 inches.

Owned by Mr. Blakeslee.

J K Kings

4500. ✓

No. 62

THOMAS GAINSBOROUGH, R.A.

1727–1788

The Market Cart

A rough country road winds around a great clump of trees to a shallow pool in the foreground, into which a white horse drawing a market cart is just about to step for his accustomed drink. The cart is piled high with vegetables, and two comely girls are perched on the load, while two lads and a dog run alongside. Under the trees beyond the pool is a faggot-gatherer with a great bundle of sticks. The great mass of rich foliage, accented by flicking sunlight, rises high against the summer sky where a great white cloud, intensely luminous, shows its head above the rounded crown of the trees, and on the left is a glimpse of a distant landscape with a mountain peak in the horizon. The picture is large in line, fine in color, free in treatment and strongly decorative.

Height, 72 inches; width, 59 inches.

This picture is undoubtedly the original scheme for the landscape of the same composition in the National Gallery, London.

D. Gilbert

N°. 63

VAN EVERDINGEN

1612–1675

✓ 160.

Royal Hunting Lodge—The Hague

This scene in the well-known park of the capital of Holland is particularly striking on account of its robust treatment and the vigor of the effect. In the foreground, which is strongly lighted, are horsemen, attendants and dogs, the advance party of the royal hunt, which is seen moving along in state among the trees in the distance. Great masses of trees on either side nearly cover the sky and cast a deep and mysterious shadow in the middle distance, beyond which, across a small lake, is seen part of the lodge with a double-arched bridge over the canal which surrounds the building. The light in the sky, which is full of gray clouds, is concentrated near the zenith.

Everdingen was called the Salvator Rosa of the North, and was a skilful etcher as well as a successful landscape painter.

The figures are the work of A. Van de Velde.

Height, 50 inches; length, 62 inches.

From the collection of the Right Hon. Lord Methuen.

Owned by Mr. Blakeslee.

W. Manthorpe

375.

No. 64

JOHN RUSSELL, R.A.

1744–1806

Scene in an Old Play

A young maiden dressed in a flowing gown of white half reclines on the cushion of a couch in a languid attitude, her eyes cast down. Behind her is a wooded landscape with a luminous cloud reflected in a lake in the distance. The lower part of the figure is in strong light, and the head and shoulders are in shadow full of reflected light, in contrast against a deep red curtain. From the tearful but sweet expression of the maiden's face the part she is playing is evidently that of heroine in a love story.

Russell was a pupil of Francis Cotes, and was portrait painter in crayons to George III. and to the Prince of Wales.

Height, 48 inches; width, 40 inches.

Owned by Mr. Blakeslee.

Mrs W Pagna

No. 65

GAINSBOROUGH DUPONT

1767–1797

160.

Portrait of Dr. Johnson

The burly doctor is represented in the prime of life sitting at a table with his left hand resting on his knee and his right hand to his breast. He wears the famous snuff-colored velvet suit with ermine cuffs, a long, white satin waistcoat trimmed with gold lace and a full-bottomed gray wig. His head is turned and inclined toward the right shoulder, and the eyes look in the same direction. The background is a graduated mellow tone of gray with a red curtain on the right side.

Dupont was a nephew of Thomas Gainsborough, R.A., and painted portraits in imitation of his style. He was also well known as a mezzo-tint engraver.

Height, 50 inches; width, 40 inches.

Owned by Mr. Blakeslee.

E. Lawell

225.

No. 66

GEORGE ROMNEY

1734–1802

Portrait of Mr. James Fletcher

A three-quarter length figure of a portly English gentleman of the type of a country magistrate or a county dignitary, standing with his right hand on his hip and his left supported by a stout, gold-headed malacca cane. He is dressed in a coat and waistcoat of dark blue cloth, buff-colored breeches and wears a gray wig. The face is in three-quarters view turned over the right shoulder, and is vigorously painted, well drawn and modelled with accuracy and skill. In the background on the right is a sky with sunset effect and a bit of the sea with an isolated rock near the horizon.

Height, 50 inches; width, 40 inches.

From the collection of Mrs. Moss, The Poplars, Lincoln, England.

Owned by Messrs. Dowdeswell & Dowdeswell.

G. S. Benjamin

450.

No. 67

CHARLES ÉMILE JACQUE

The Close of Day

After a hard day's labor in the field, a farmer is returning home with his horses, who are anxious to enter the barn to take their well-earned rest. A blue sky beyond is almost completely covered with luminous clouds, while the outlines of the distant hills are softened by the glowing haze of the setting sun, its golden light giving the whole composition a tone both rich and harmonious. In the middle distance, on the left, a broad meadow shimmers in the sunlight, and the general effect is at once realistic and powerful.

Height, 26 inches; width, 22 inches.

Collection of J. Abner Harper, Esq.
Collection of W. S. Kimball, Esq.

J. P. Harries

125.

No. 68

CARLO DOLCI

1616–1686

Virgin and Sleeping Infant

The undraped figure of the Infant lies at full length on his right side, his head thrown back and resting on a red cushion, his eyes shut and his lips slightly parted as if in peaceful slumber. Over him bends the virgin mother, clasping her hands together as if in rapt adoration. She is robed in a red tunic and blue mantle with a soft drapery over her head, above which shows a delicate gold halo. The figures are of life size. The effect of light is strong and the color is rich, giving to the picture a decorative quality which is not always marked in this artist's work.

Height, 35 inches; width, 42 inches.

Owned by Mr. Blakeslee.

E Brandus

No. 69

MICHAEL DAHL

1656–1743

150.

Portrait of a Lady

A stately young lady seated in a throne chair, the figure seen to the knee and in three-quarters view, the eyes looking toward the spectator. She wears a rich, brown silk robe in semi-classical style, cut low, with elbow sleeves and a blue silk mantle trimmed with jewels and ermine thrown across her lap and under her right arm, which rests on the chair. She holds a rose in her extended left hand. The background is mellow in color, and the heavy folds of a curtain partly cover a large vase beyond which is a bit of low-toned landscape.

Dahl was a Swede and painted in London for more than fifty years, where he was a close competitor of Sir Godfrey Kneller.

Height, 50 inches; width, 40 inches.

Owned by Mr. Blakeslee.

Old Rent

650.

No. 70

SIR PETER LELY

1618–1680

Portrait of Catherine of Braganza

A half-length figure of a stately lady seated on a sofa, over which is thrown a red velvet, ermine-lined mantle. A jewelled coronet stands on the arm of the sofa, and she holds in her extended right hand a golden globe surrounded by a Greek cross. Her dress is of pale gray silk cut low, with puffed and slashed sleeves, and is ornamented with a profusion of pearls and other jewels, and her coiffure is quaint and formal. Her attitude and her type suggest a personage of importance, and the face is not without that charm of expression which the artist so admirably rendered.

Catherine of Braganza was the daughter of King John of Portugal and wife of King Charles II. of England.

Height, 51 inches; width, 41 inches.

From the collection of Dr. A. H. Bainbrigge, London.

From the collection of Martin H. Colnaghi, London.

Owned by Messrs. Dowdeswell & Dowdeswell.

Geo R Hearn

No. 71

JACQUES BLANCHARD

1600–1633

4900.

Venus and Adonis

The Queen of Love half reclines on her left side, back to the spectator, supporting herself on her left elbow. Just beyond her is Adonis, also reclining in a similar attitude, but turned in another direction. Each with right arm raised is drawing from the trunk of the tree the head of an arrow which doubtless came from Cupid's bow. There is a broad effect of light on the figure of Venus, and the flesh is effectively modelled and is rich and full in color. A shaft of light through the branches touches the temple and the shoulder of Adonis, throwing the rest of the figure into a luminous shadow. Behind the group is a wood, here and there accented by sunlight, and on the right a glimpse of the sky through the trees.

Blanchard was very much influenced by the Venetian school, and gained a great reputation as a colorist; he was often called the French Titian. Four of his pictures are in the Louvre.

Height, 48 inches; length, 68 inches.

From the collection of the Count de Ganay, Paris. Owned by Mr. Blakeslee.

W Stanhope

225!

No. 72

JAMES GODSELL MIDDLETON

1805–1873

A Willing Captive

Standing in an open window a charming young lady with an animated expression on her face leans gracefully forward as if to welcome a friend, and a fluttering robin perches on her upraised right hand. Her dress, which is in late eighteenth century style, is cut low, and a single white rose nestles in her bosom. Other flowers adorn her hair, which falls in ringlets over her shoulders. On the right is a globe of gold fish with a bouquet of roses, and on the left a red curtain falling over the stone window sill.

Middleton was a successful portrait painter who lived in London and contributed to the various exhibitions from 1826 to 1872.

Height, 50 inches; width, 40 inches.

Owned by Mr. Blakeslee.

D Reid

No. 73

THOMAS BARKER

(BARKER OF BATH)

1769–1847

√ 625.

The Cottage Door

The central and important feature of the composition is a low thatched cottage with a family group at the door. Great trees overhang it on the left, and a scattered group grows on the slope on the right near which are two friendly cows, and a woman wearing a red shawl. In the foreground a shepherd with two dogs sits near a flight of rude stone steps. There is a strong effect of sunlight on the path leading to the cottage, on the figures and the whitewashed wall. It is rich and warm in color, painted with freedom and with a full, flowing brush.

Barker, who was called Barker of Bath, was a favorite painter of landscape and rural life.

Height, 35 inches; length, 48 inches.

Owned by Mr. Blakeslee.

E Holbrook

74

√ 80.

Richard Wilson

The Cow Herd

Size 20½ × 26½

No. 75

WILLIAM DOBSON

1610–1646

James Stanley—Earl of Derby

The half-length standing figure of a man of apparently high status in the community, resting his left elbow on the sill of an open window, through which is seen a landscape with mountains and a sunset sky. He is dressed in black with a cloak thrown around his shoulders and a broad collar with white tassels. His beard and hair are dressed à la Vandyck and his head is in three-quarters view, turned and slightly inclined toward his right shoulder. The treatment is fine and simple, the effect broad and strong and the painting of the left hand particularly resembles the work of Vandyck.

Height, 50 inches; width, 40 inches.

Owned by Mr. Blakeslee.

E. J. Stehli

No. 76

JUSTUS SUSTERMANS

1597–1681 Brown pally 3/4 3000.

Portrait of Princess Claudia De Medici

A three-quarters length standing figure of a young lady in sumptuous sixteenth century costume of black velvet trimmed with rich galoon over figured brocade sleeves and petticoat, broad lace ruff and cuffs. She has a pearl agraffe and band in her hair, four strings of pearls with rich pendant around her neck and pearl bracelets on her arms. Her right hand rests on a book lying on a red-draped table. The head is delicate in color, refined in expression, solidly painted and in strong relief against a dark background. A red curtain is looped up in the right-hand corner.

Height, 50 inches; width, 39 inches.

This portrait was originally in the Palazzo Panciaticchi, Florence.

From Messrs. Thos. Agnew & Sons, London.

Owned by Messrs. Dowdeswell & Dowdeswell.

W. Stanley

175.

No. 77

ASCRIBED TO MORETTO

1498–1555

Portrait of an Italian Nobleman

This is a half-length figure of a sixteenth century Italian dignitary in full official robes. The face which is in three-quarters view, turned to the right, is framed by a long white beard, closely cropped white hair and a black velvet cap. A broad band of white fur, spotted with black, trims the large, full-sleeved velvet coat, which is open in front, showing a heavy gold chain falling over a black doublet. He holds the gold hilt of a sword in his gloved left hand. In the background is draped a rich red silk curtain. The flesh is reserved in color, is painted with great simplicity, and the accessories are executed with the skill characteristic of that period of Italian art.

Moretto was otherwise known as Alessandro Bonvicano, and was the master of the famous portrait-painter Moroni.

Height, 38 inches; width, 34 inches.

From the collection of John Samuel, Esq., 37 Park Lane, London.

From the collection of Jas. Arthur de Sousa Correa, Brazilian Minister to the Court of St. James.

Owned by Mr. Blakeslee.

R C Minturn

No. 78

FREDERICK W. WATTS

1800–1862

√ 525.

The Lock

A. L. Constable

A rude lock in a canal in the remote rural districts of England. The gates are shut, the trap is lifted and the water foams and boils in the basin in the foreground. Over the top of the gates is seen the bow of a barge in the lock, and the woman keeper is working the lever of the trap. Above the lock rises a great rounded clump of trees, the dark foliage in vigorous contrast against the sky, which is full of rolling masses of clouds, and in the level horizon is seen the tower of a distant village church. The color is rich and full and suggests in its vigor and warmth the artist's master, Constable.

Height, 36 inches; length, 52 inches.

Owned by Mr. Blakeslee.

Mrs Schmidt

No. 79

REV.

MATTHEW WILLIAM PETERS, R. A.

?–1814

The Laggard Schoolboy

"The whining school-boy with his shining morning face, creeping, like a snail, unwilling to school."

AS YOU LIKE IT. Act. II., Scene 7.

Slouching along a garden wall is the traditional schoolboy, listlessly dangling his bag of books over his shoulder and with an expression of utter discontent on his face. The village street turns down past a Gothic building, presumably the dreaded schoolhouse. The figure is in full sunlight and casts a deep shadow on the path and the corner of the wall, and the red jacket and yellow breeches are accented with strong lights and the shadows are rich with warm reflections. It is painted with great solidity, and is mellow and strong in color. Peters was Prebendary of Lincoln and chaplain to the Prince Regent, but he found time outside the duties attaching to these positions to paint many domestic subjects and portraits.

Height, 72 inches; width, 54 inches.

Owned by Mr. Blakeslee.

L. A. Lanthier

No. 80

ALLAN RAMSAY

1713–1784

Portrait of George III

full length

850.

This portrait with its pendant, the portrait of Queen Caroline, were an official presentation pair given by George III. to Sir Adam Williamson, K.B., in recognition of his services as Governor of Jamaica. They hung in the manor house of Avebury, Wiltshire, until the past summer.

This portrait represents the monarch at full length seated in the Coronation Chair, holding the sceptre in his right hand. He is in full state attire, with the great ermine mantle and miniver-trimmed robe, and wears the grand chain and ornament of the order of St. George. The head, which is nearly full face, is slightly inclined toward the right shoulder, and the rich, warm color of the flesh contrasts agreeably with the white stock and the gray court wig. The figure is drawn in a masterly manner, and the variety of textures and intricate details of the accessories are painted with great skill. The general tone is rich and the color befittingly sumptuous.

Height, 90 inches; width, 58 inches.

Owned by Mr. Blakeslee.

SECOND EVENING'S SALE

FRIDAY, APRIL EIGHTH

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING PROMPTLY AT HALF PAST EIGHT O'CLOCK

No. 81

J. ALCAZAR

Contemporary

The Model's Siesta

140.

Stretched at full length on a studio divan is a pretty Italian model, one hand idly hanging down and the other holding a fan resting on her hip. Under her head is a soft silk cushion, iridescent in color and her white chemise is in strong contrast with the black velvet petticoat which makes the focus of the color scheme. Against a tapestry wall stands an Empire table with a vase of flowers and a pot of brushes and, in the foreground, a pink silk lace-trimmed wrap is thrown over a carved chair. A book which she has just been reading lies on the floor.

Height, 14 inches; length, 18 inches.

Owned by Mr. Blakeslee.

1 Filled

300.

No. 82

AIMÉ PERRET

Contemporary

The Harvester

A peasant woman, after a long day of reaping, is returning home at sunset, trudging slowly along a path across the fields. She is dressed in coarse garments, wears a red kerchief on her head and carries on her back a bundle of gleanings. Her right hand, which holds a sickle, hangs wearily by her side. The upper part of the figure is in strong silhouette against a rosy evening sky where the new harvest moon is faintly seen in the warm glow of sunset.

Signed at the left, AIME PERRET.

Height, 22 inches; width, 18 inches.

Owned by Mr. Blakeslee.

L. Bamberger

No. 83

J. HANSON WALKER

Contemporary

✓

An English Maiden

110.

The life-size head and shoulders of an auburn-haired young English girl with the delicate complexion and translucent skin which often is found with hair of this color. With her head slightly inclined toward the right shoulder she looks straight at the spectator with calm eyes and a sweet and modest expression. She wears a low-cut white dress, with a diaphanous white scarf or wrap thrown over her shoulders and the background represents the interior of a forest.

Signed at the left, J. HANSON WALKER.

Height, 22 inches; width, 18 inches.

Owned by Mr. Blakeslee.

R. S. Newton

N°. 84

EARLY FLEMISH SCHOOL

Pietâ

200.

Tenderly holding the head of the dead Christ with both her hands, Mary presses her face against the Saviour's cheek with an expression of indefinable affection, reverence and grief. Her head is chastely draped with a white wimple, which falls in Gothic folds, and a dark blue robe shows at the neck and on the arms. The flesh is simple in color and naive in treatment.

Height, 6½ inches; width, 6½ inches.

From the collection of Clarence King, Esq., of New York.

Owned by Messrs. Dowdeswell & Dowdeswell.

E Bourdin

No. 85

ROBERT L. TOURNIÈRES

1668–1752

250.

Portrait of a Lady

The young lady who sat for this portrait had a taste for rich color in dress, for she wears a blue silk brocade frock cut low, showing a silver and white, lace-trimmed stomacher, and drapes around her arms a brilliant red mantle, holding the folds with her right hand. The head is in three-quarters view, turned toward the right shoulder over which falls a long curl of hair. Her coiffure is high and undulated and relieved by crimson flowers. The background is a simple tone of brown.

Height, 27 inches; width, 21½ inches.

Owned by Mr. Blakeslee.

No. 86

SIR THOMAS LAWRENCE, P.R.A.

1769–1830

A Young Cricketer

A schoolboy in an Eton jacket, white trousers and broad collar, stands at the wicket, holding his bat in the regulation position ready for the ball. Behind him is a wide and open landscape with a low horizon, and the sunlight strikes full upon the figure, bringing the luminous flesh color and the silvery tones of the white into strong contrast against the sky. There is an expression of eager interest on his frank and open countenance and his attitude is easy, notwithstanding its regulation formality.

Height, 36 inches; width, 28 inches.

Owned by Messrs. Dowdeswell & Dowdeswell.

No. 87

GEORGES MICHEL

1763–1843

vol. axxx.

325.

Landscape

Across the sky swirl great ominous storm clouds in strong contrast against the concentrated light at the horizon, and a deep shadow is thrown on the broad plain and its barrier of wooded hills on the left. In the extreme distance is a suggestion of the buildings of a town, and in the foreground a rapid stream rushes around a rock near a high bluff, at the foot of which is a muddy road with one or two foot passengers. A ragged clump of trees grows on the summit of the bluff, threshed and tossed and bending with the violence of the wind.

Height, 25 inches; length, 35 inches;

Owned by Mr. Blakeslee.

E Bowden

185.

No. 88

JOHN ZOFFANY, R. A.

1733–1810

Portrait of Miss Broughton, the Actress

This famous actress counted the artist as one of her numerous admirers. He painted her with tasteful appreciation of her charms and shows her seated at a table holding a book in her left hand, the head in three-quarters view turned to the right and surmounted by an enormous powdered coiffure, over which is thrown a spotted lace veil. She wears a pale blue low-cut dress with elbow sleeves, a fichu across the bust and lace ruffles around the arms.

Zoffany was also called Zauffely, and was born in Ratisbon. At the age of twenty-five, after studying art in Italy, he went to England, where he soon became widely known as a portrait painter.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee.

No. 89

ANGELICA KAUFMANN, R.A.

1741–1795

The Virgin and Infant

The sweet-faced woman with motherly tenderness holds on her left arm the Infant, caressing one little foot with her right hand. There are no archaeological accessories; she sits on a wooden couch and a common cradle stands near. But the robe and mantle are of the accepted colors, blue and red, and the sentiment is in keeping with the subject. The figures are in strong effect of light, are broadly and solidly painted and the composition is graceful in arrangement.

Maria Anna Angelica Catharina Kaufmann was one of the thirty-six original members of the Royal Academy, which fact is sufficient proof of the estimation in which she was held as an artist.

Height, 24 inches; width, 20 inches.

Owned by Mr. Blakeslee.

Chester

P
270.

No. 90

GEORGE HENRY HARLOW

1787–1819

Vol. XXX

Portrait of Mrs. W. Carrington

The influence of the artist's master, Sir Thomas Lawrence, is easily discovered in this charming representation of a vivacious young lady with a fresh, delicate complexion and bright eyes. She is standing out of doors with folded arms, and the strong but diffused light gives great brilliancy to the flesh in the lights and strong reflections in all the shadows. She wears a black hat with ostrich feathers coquettishly set on her head, a red velvet coat over a black velvet, low-cut dress with a lace ruffle on the shoulders. The background is a landscape with a large proportion of sky.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee.

No. 91

THOMAS W. DEWING

Contemporary

The Sorceress

An East Indian or Egyptian woman, with her hair bound by a broad fillet which hangs down her back and a piece of dull yellow drapery thrown about her, is seated on a tesselated floor in front of a wooden screen, her head in profile *perdu*, apparently looking at a flickering flame in a shallow dish on top of a low, slender stand. Near her on the floor are two earthen jars, a snake skin and the jawbone of some animal. The composition is simple, the figure is carefully studied and the color is quiet and reserved.

Signed at the left, T. W. Dewing, 1879.

Height, 15½ inches; width, 10½ inches.

Owned by Mr. Blakeslee.

H. O. Watson

1050.

No. 92

AELBERT CUYP

1605–1691

A Boy Holding Three Horses

Near the corner of a building which is partially overgrown by grape vines, a small lad stands holding three horses by the bridle reins. Two of these are saddled, but the third, standing on the right, has only a bridle. He is a fine specimen of the heavy, strong-limbed type, the favorite mount for a military man in the seventeenth century, and is iron gray in color, with white head, mane and tail. The group is in full sunlight, in strong relief against the building on the right and the sky and the distant landscape on the left. The color is warm and rich and the general effect highly decorative.

Signed at the right, A. C.

Height, 14 inches; length, 16 inches.

From the collection of the late Charles Lewis, Esq., Convent Lodge, Blackheath, England.

From the collection of Humphrey Ward, Esq., Art Critic of the London "Times."

From Messrs. Thomas Agnew & Sons, London.

Owned by Messrs. Dowdeswell & Dowdeswell.

E. Holbrook

No. 93

EGBERT VAN DRIELST

1746–1818

410.

Landscape

A shallow pool occupies the middle of the foreground. It is apparently a watering-place, for two deeply-rutted roads run into it, the one on the left mounting a slight elevation under a great clump of trees which rise high against the sky, and the one on the right winding around a group of large, red-roofed houses in the middle distance. The houses and the overhanging trees hide two-thirds of the horizon, and on the right is seen a distant village church and a farm house or two on a low, wooded hillside. The sky is almost entirely covered by luminous cloud masses. The artist was evidently inspired by intelligent study of the early Dutch landscape painters whose methods he has closely followed.

Height, 26 inches; length, 33 inches.

Owned by Mr. Blakeslee.

Ehrich

450.

No. 94

ASCRIBED TO

WILLIAM VAN MIERIS

1635–1681

Portrait of a Nobleman

This painting, although small in size and finished with minute care, is large in aspect and impressive as a study of character. A gentleman of middle age is seated in an easy but dignified attitude, with his left hand on his hip and his right arm resting on a rock which, except for the landscape background, would naturally appear out of place. He wears a gray, full-bottomed wig, a snuff-colored coat with full white undersleeves and a loose white cravat at the neck, and an ample deep blue velvet cloak which is thrown across his right arm and legs. The expression of his face is serious without severity and the type is a distinguished one.

Height, 19½ inches; width, 15½ inches.

Owned by Mr. Blakeslee.

W. MacBeth

No. 95

GEORGE MORLAND

1763–1805

330.

Donkey and Pigs

Sheltered from the winter's wind in a comfortable enclosure strewn with deep straw litter a sow and her half-grown young one enjoy the sunshine. Snow covers the roof of the low hovel at the back of the stye and the branches and trunk of a leafless tree nearby, and this, with a wintry sky beyond, makes the spot of sunshine seem all the warmer and more agreeable. A friendly donkey pokes his head over the low gate, apparently envious of the comfort of the pigs. The effect of light and shade in this picture is vigorous and convincingly realistic, and the execution is characteristically facile and skilful.

Signed at the middle left, G. M.

Height, 11 inches; length, 12 inches.

Owned by Mr. Blakeslee.

W. F. Oakman

N°. 96

GERARD VON HONTHORST

1590–1656

270.

A Cavalier

A youthful member of some Dutch seventeenth-century guild proudly attired in slashed deep pink doublet with falling lace collar and cuffs, with knot of blue ribbon at neck and on left breast; a deep blue mantle draped in ample folds around his waist and over his right shoulder, and a gray felt hat with white feather. The face, which is solidly painted and refined in color, is turned nearly in profile over the left shoulder as he looks down toward his sword hilt. There is a strong effect of light on the upper part of the figure.

Honthorst not only painted portraits but historical pictures and executed many important decorations, notably in the royal palaces in the Hague.

Height, 39¾ inches; width, 30¾ inches.

Owned by Mr. Blakeslee.

H. O. Watson

No. 97

FRANS HALS

1584–1666

A Cavalier

1100.

One of the small studies which the artist painted as a relief from the more laborious work on life-sized portraits. It represents a young man in gray doublet, broad lace collar and large black hat leaning back with his left hand on his hip, his head inclined to the left, and his eyes directed towards the spectator. The light falls from the upper left, and the face, which is in three-quarters view, is partly in shadow. It is sober in color, and painted with the direct and spirited touch which is characteristic of the painter.

Height, 9 inches; width, 7¼ inches.

From the collection of Humphry Ward, Esq., London.

Exhibited at the Burlington Fine Arts Club, London, 1902.

Owned by Messrs. Dowdeswell & Dowdeswell.

H. C. Watson

No. 98

HENRY PIERRE DANLOUX

1753–1809 Henry P.

260.

Lady Playing a Harp

A lady in Directoire costume seated, playing a harp, and turning her head over her left shoulder and outstretched arm. Over her white dress she wears a striped silk kerchief knotted behind, and a ribbon in her hair. Only part of the harp is visible and the hands run out of the picture. The background is a simple tone of gray. Danloux went to England at the outbreak of the French revolution, where he remained for ten years and gained a high reputation as a portrait painter.

Height, 30 inches; width, 25 inches.

From the collection of Henry J. Pfungst, F.S.A., London.

Owned by Messrs. Dowdeswell & Dowdeswell.

U. A. Henry R ✓

No. 99

ASCRIBED TO

RICHARD COSWAY, R.A.

1740–1821

a&SX.

650.

Portrait of Mrs. Fitzherbert

The head and shoulders, seen nearly in profile, of a young lady with an abundance of gray hair dressed in wavy masses with a large curl falling over the shoulder. She wears a white dress with tulle fichu tied with a blue bow. The light falls strongly upon the figure from the upper right, and brings the flesh and the drapery into relief against a gray background.

Cosway, who was famous as a miniaturist, excelled also in his life-size portraits and painted most of the fashionable ladies of his time. He was a great admirer of Correggio, and was said to have acquired his graceful style from the study of that artist.

Height, 28 inches; width, 23 inches.

Owned by Mr. Blakeslee.

N°. 100

CANALETTO

1697–1768

Canal Reggio—Venice

The famous canal, teeming with activity, is seen from the water, midway between the banks. The surface of the canal sparkles, while here and there glide all manner of gondole. Some of the gondoliers glide about lazily, while others seem more intent on reaching their destination. A church on the right affords a theme for the artist to show his unrivalled skill in the handling of architecture. The perspective, as is not uncommon in Canaletto's works, is perfectly rendered.

Height, 24 inches; length, 36 inches.

Owned by Mr. Blakeslee.

D. F. Bi

No. 101

SIR EDWIN LANDSEER, R.A.

1802–1873

170.

Eager for the Fray

An active, wire-haired fox terrier is much excited over a rat in a cage and, having already killed two, is dashing about in his attempt to seize the captive animal. Two other dogs, different breeds of terriers, are watching a third who has burrowed under the floor in search of the quarry. The animals are all in spirited action, and are executed in a masterly manner. The management of the light is particularly effective.

Signed at the left, E. L.

Height, 12 inches; length, 16 inches.

Owned by Mr. Blakeslee.

E. Hallock

N°. 102

JOHN CROME

(Old Crome)

1769–1821

425.

Norwich Landscape

An intimate bit of scenery, probably in Norfolk, characterized by great fidelity of treatment, rich and full color and a quiet effect of light. An old farm building with red-tiled roof and boarded sides and doors, well-weathered by the storms of years, stands on the right near a small pool which is bordered by low bushes and grassy banks. In the middle distance the roof of a cottage is seen above a clump of trees which grow on a rocky, sunlit hillock, and a farm laborer is gossiping with a woman at the gate. The sky is tender in color and is partly covered by soft clouds.

Height, 13 inches; length, 17½ inches.

Owned by Mr. Blakeslee.

J. Pulitzer

No. 103

T ✓

SIR NATHANIEL DANCE, R.A.

1734–1811

asxx.

Portrait of Sir Joshua Reynolds

370.

A frankly painted head and shoulders, the body in profile and the head in three-quarters view, turned to the left. He wears a brown coat with a wide collar, a white stock and a broad-brimmed black hat. It is low in tone and vigorous in effect of light and shade, suggesting that the artist was much influenced by the study of the Dutch portrait painters.

Dance was one of the foundation members of the Royal Academy, but renounced his profession after practising it for several years, was elected to parliament, took the name of Holland and was made a baronet.

Height, 28 inches; width, 23 inches.

Owned by Mr. Blakeslee.

Pulitzer Sale — American art
1/10/29, No. 21; REP.
$5,500 To A. ACKERMAN, INC.

D. F. Reid

No. 104

JOHN CONSTABLE, R.A.

1776–1837

250.

Suffolk Landscape

In the foreground are the gates of a lock, and from this a canal winds away between meadows accented occasionally by a flash of sunshine until it is lost among the trees in the horizon. A barge with lowered sail floats near the lock and a clump of trees grows along the towpath on the left. Masses of storm clouds with here and there strong accents of light on their great rounded edges, cover the sky except at one spot where the blue shows near the zenith. The effect is vigorous and realistic and the treatment broad and free.

Height, 12 inches; length, 14 inches.

From the collection of Sir Edward Cockburn.
Owned by Mr. Blakeslee.

E. M. Cruellin

No. 105

SIR PETER LELY

1618--1680

Portrait of the Countess of Carlisle

500.

A three-quarter length figure of the dignified and stately Countess, seated, with a landscape background. Her coiffure is arranged in the Henrietta Maria style, and about her neck is a sumptuous string of pearls. Her large puffed sleeves are lined with golden brown silk which makes a powerful contrast against the sombre black of her gown. The left arm rests delicately on a bunch of flowers, while the right is on the arm of her chair.

Her expression is charming in its very dignity, and not without the fascination that seems a part of all the canvases of this artist. The treatment is free and direct, and the general tone rich and agreeable.

Height, 42 inches; width, 32 inches.

Owned by Mr. Blakeslee.

J. S. Harris

No. 106

1

130.

WILLEM WISSING

1656–1687

Portrait of Lady Ossory

The head and shoulders of a high-bred young lady with a sweet and candid expression on her face, tastefully dressed in a yellow gown with loosely looped mauve sleeves over white, with rich lace around the bust and a scarf of Oriental material. The head is in three-quarters view turned over the right shoulder, and is fresh and delicate in color—beautifully simple and refined in treatment. The fair hair is parted on the forehead and covers the temples with soft, undulating puffs.

Wissing was a pupil of Sir Peter Lely, after whose death he became famous on his own account and painted all the royal family of England and many of the aristocracy.

Height, 30 inches; width, 25 inches.

Owned by Messrs. Dowdeswell & Dowdeswell.

No. 107

SIR JOHN WATSON GORDON

1790–1864

Portrait of Sir Walter Scott

A painter of Gordon's eminence could scarcely fail to produce a likeness, and this interesting portrait of the famous writer when a youth is as convincing in its resemblance as it is satisfactory in treatment. It is refined in color, simple in scheme and quiet in effect. The head is in three-quarters view, turned to the left, and a dark green cloak with broad collar is thrown over the shoulders and held by the left hand. The background is sky and trees low in tone and harmonious in color.

Gordon was the chief portrait painter of Scotland after the death of Raeburn, at which time he took the name of Gordon, his family name being Watson. He was the President of the Royal Scottish Academy.

Height, 30 inches; width, 25 inches.

From the collection of Lady Penelope Gage, Hengrave Hall, Suffolk.

Owned by Mr. Blakeslee.

E. Fischhof

No. 108

JOHN HOPPNER, R.A.

1758–1810

mxxxx.

Portrait of Miss Kelvin

?

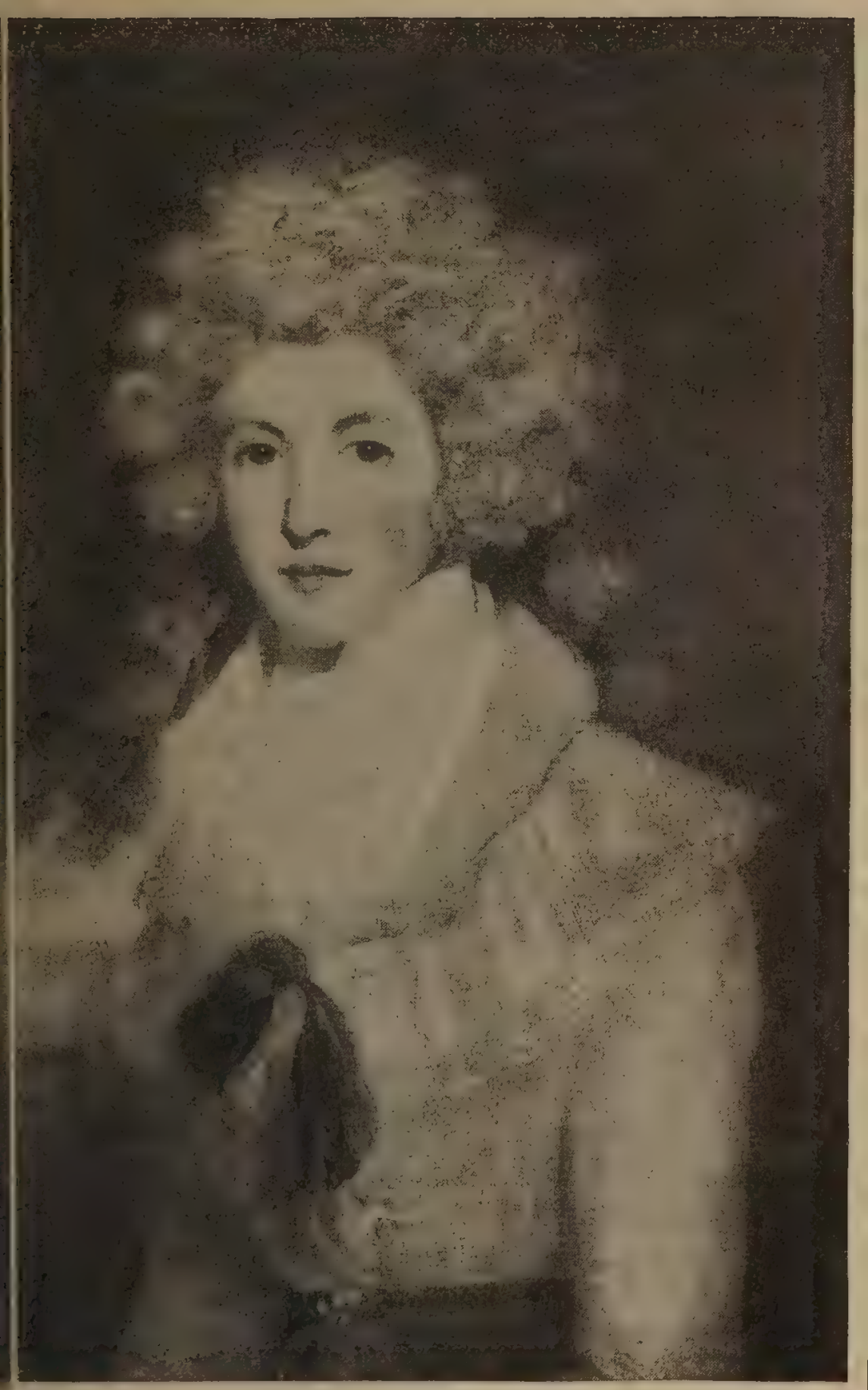
9300.

The grace and distinction of the sitter was better given by this artist than by any of his contemporaries, and in this portrait he represents a sweet-faced, modest young lady with frank and candid expression and great charm of type and bearing. She is seen down to the waist, and is dressed in white with a green bow at her bosom and a green ribbon girdle. The face, which is fresh and strong in color, is framed by a mass of light, curly hair and is in strong contrast against a mass of trees in the background, below the branches of which is a glimpse of a sunlit landscape, which the artist knew so well how to suggest. The soft tones of the white drapery harmonize with the general refinement of tone.

Height, 30 inches; width, 25 inches.

Purchased from Thomas Agnew & Son, London, who bought it from the family for whom it was originally painted.

Owned by Mr. Blakeslee.



MISS KELVIN'S PORTRAIT, BY JOHN HOPPNER, R. A.
From the Dowdeswell-Blakesleesale.

lee.

hit the camp of the King Midas. Fresh from an
astern school of mining he was, with his head full of
eories and his hands void of all intimacy with a p
ndle.

Now, when Long Bill crawled up out of the sh
night, all covered over with the slime of the riv
ickens, his face was split apart in a friendly grin,
d his mighty hand was ready to ingulf the hand of
e new boss in a grip of welcome; but the boss didn't
e the hand, and he deemed it beneath the dignity o
s proud position to observe the smile. Discipline
e figured, was the correct rôle, and he meant to star
om the first moment.

"How is the pay looking, William?" he inquired,
ernly.

Long Bill shut his features and stared. Then he
ratched his chin, pawing a long streak in the grime
nid the stubble.

"She's runnin' straight in shingled slate, boss,"
said, coldly, "but she'll raise in a couple more sets
' lay riffled in river gravel. Two more sets——"

"How do you know?"

Now, Long Bill couldn't have told *how* he knew all
is; certainly he couldn't see into the solid slaty wall
the drift, yet he *knew*. And the worst of it was,
couldn't explain to the boss how he knew. So,
alizing the utter futility of trying, he saved time and
eech by turning without another word and ambling
way to the bunk-house like a giant angleworm walk-
g on end.

With this inauspicious beginning began the troubles
f the tenderfoot boss. He had learned in the scho
f mining how to run a drift and how to set his la
ing properly; but he had overlooked that greatest
cience of all—how to carry his men with him.

It was, if I remember correctly, the night of the
lay that Long Bill began to make the boss ea
e fallary. The latter had been particularly exa
ng during the day, and to crown the measure

F. Lathrop

No. 109

CLAUDIO COELLO

1621–1693

1900.

Portrait of Marie Louise of Orleans

A full-length standing figure of the handsome young queen dressed in a formal but rich and interesting costume which consists of a black robe with very wide petticoat and straight bodice elaborately embroidered in gold, and with full and open sleeves and tight-fitting satin ones underneath. Around her neck and wrists are wide lace ruffs. The left hand hangs by her side and the other rests on a chair; the head is in three-quarters view, slightly lowered, and the large, expressive eyes look toward the spectator. The background is a panel of blue satin on an old gold ground. The color of the portrait is refined and sober and at the same time richly decorative. The portrait has an aspect of quiet dignity and an unusual charm of style.

Height, 78 inches; width, 46 inches.

Owned by Mr. Blakeslee.

J. J. Cummings

No. 110

RICHARD WILSON

1714–1782

✓ 475.

Italian Landscape

In the foreground is a sunlit hilltop with tall, straggling trees rising against the sky and the figures of two peasant women. A great crag projects from the right in the middle distance and overhangs a broad, quiet lake, beyond which an extensive group of houses and towers stands on a wooded bank, and in the horizon a range of mountains is strongly lighted by the sun, which also accents great summer clouds which roll along in majestic masses. The color is rich and refined, and the composition striking and effective.

Height, 16 inches; length, 20 inches.

From Wynn Ellis collection.

Owned by Mr. Blakeslee.

L. Lewis

No. 111

F. DE HAVEN, A.N.A.

Contemporary

October Evening

100.

The lower horn of the new October moon shows below a bank of dark clouds covering the upper part of the sky, against which rises a majestic mass of trees in full autumn foliage glowing in the east rays of the setting sun. On the right and left are smaller clumps and, nearer the foreground, which is a broken, grassy slope covered with dead grass, slender trees with few branches run out of the picture at the top. The composition is large in line and in effect, strong and agreeable in color.

Signed at the right, F. De Haven, A.N.A.

Height, 36 inches; length, 48 inches.

Owned by Mr. Blakeslee.

I. G. Gardner

No. 112

FRANCESCO GUARDI

1112–1193

✓ 1400.

Street Scene, Venice

The exigencies of construction in the queen city of the Adriatic often brought about interesting architectural effects, and the motive of this picture, found near the water front of the Guidecca, shows how one of the narrow streets is spanned by a great arch under a stately edifice. The sunlight streams in, brilliantly illuminating groups of figures, the wares exposed in front of a small shop and the façade above it with its windows and awnings. In the left, bordering the open quay, is a row of houses and a small church, and, beyond, boats are moored at the water's edge. The picture is exceedingly interesting in aspect, rich in color and frank in treatment.

Height, 24 inches; width, 17 inches.

Collection of the Baron Weiderhofer, physician to the Emperor of Austria.

Owned by Messrs. Dowdeswell & Dowdeswell.

D. F. Rice

N°. 113

SIR THOMAS LAWRENCE, P.R.A

1769–1830

✓ 525.

Portrait of Miss Wilson

The young lady is seated holding a roll of manuscript in her left hand with her head turned over her left shoulder as if she had just been interrupted at her reading. She wears a simple black velvet dress with a red cloak which falls off her shoulders, a double collar of white tulle, and her dark hair is dressed with ringlets over the temples and ears and a high knot on the top. The background is a deep-toned sky with clouds at the lower part, tinged with sunset colors. The flesh is brilliant and at the same time refined, and the portrait has a strong, decorative aspect.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee.

D. F. Reid

No. 114

S. LEPINE

Contemporary

√

470.

River Scene

The diffused light from a sky completely covered with luminous clouds harmonizes the whole landscape and in the distance the hills which form the horizon are almost lost in a delicate haze. The broad expanse of a river reflects the tones of the sky and the trees along its banks, as it winds from the foreground to the left around a low wooded point and then to the right where a farm house stands near the shore. A punt with a single occupant is just touching the bank on the left, and in midstream, opposite the farm house, a small sail boat floats in the unruffled water.

Signed at the right, S. LEPINE.

Height, 10 inches; length, 14 inches.

Owned by Mr. Blakeslee.

E. J. Berwind

No. 115

JOHN CROME

(Old Crome)

1769–1821

SXXX.

1400.

English Landscape

A bit of rural England, far from the madding crowd, where a stream has cut its way deep in the soft soil and trees grow luxuriantly. Half hidden by dense foliage, the gables and roofs of a group of buildings are seen on the left under the trees beyond a narrow foot bridge, and on the right, among the scattered clumps of bushes which grow on the rough ground, several country folk with a donkey are moving toward the farm house. The sun shining between masses of cumulous clouds accents the foreground with strong passages of warm light and floods the distant fields and low wooded hills in the horizon. The picture is rich and warm in color and vigorous in effect.

Height, 22 inches; length, 30 inches.

From collection of James Orrock, Bedford Square, London.

Owned by Mr. Blakeslee.

W. W. Seaman

No. 116

JACOBO DEL SELLAJO

The Virgin with the Infant and Saint John

1000.

The adoring mother kneels before the Infant, who is lying on a portion of her ample blue cloak, and at a short distance away the youthful Saint John also kneels on the grass holding in his left hand a tall and slender cross. In the sky above the Virgin's head the angel appears to the shepherd, who, accompanied by his dog, lies asleep on a hillside near his flock of sheep. The head of each figure is relieved against an incised and gilded halo, the colors of the garments are deep and rich, the flesh is painted with characteristic simplicity of method and the distant landscape is naïve and interesting.

Sellajo flourished in the early part of the sixteenth century, and this picture was painted about 1510.

Height, 41 inches; width, 26 inches.

From the collection of Count Bellini delle Stelle, Palazzo Borgo Pinti, Florence.

From the collection of Signore Galli-Dunn, Florence.

Owned by Messrs. Dowdeswell & Dowdeswell.

Ehrich

No. 117

ANTONIO CANAL

(Canaletto)

1697–1768

475.

Piazza San Marco, Venice

A perspective view of the famous square showing the buildings on three sides and a corner of the campanile and the loggia running out of the composition on the left. Two flagstaffs with ornamental bases are in the foreground on the right and various umbrella tent booths are scattered on the pavement near them. A number of figures in costumes of various styles and different colors give life to the scene. It is painted with the well-known accuracy and skill of the artist and is otherwise interesting as a record of the place.

Canaletto began his career as a scene painter, but became famous for his architectural views of Venice. The figures were usually painted by Tiepolo. His real name was Antonio Canal.

Height, 28 inches; length, 44 inches.

Owned by Mr. Blakeslee.

Ehrich

No. 118

NICOLAS DE LARGILLIÈRE

1656–1746

2500.

Portrait of Prince Christian of Bavaria

A portly gentleman with a severe expression of countenance, seen down to the waist, with the head almost in full face. He wears a high-dressed gray wig, which falls over his shoulders, a blue velvet coat, a figured old gold waistcoat, a rich lace jabot and a broad blue silk ribbon across his chest from left to right. It is painted with extraordinary skill, and the imposing dignity of the personage is rendered in a convincing manner.

Largillière, although he is chiefly noted for his portraits, the excellence of which caused him to be styled the French Vandyck, took the first rank as well as a painter of historical subjects.

Height, 32 inches; width, 25 inches.

From collection of Count Festeticz.
Owned by Mr. Blakeslee.

R. Chett

No. 119

WILLY MARTENS

Contemporary

275.

At the Well

Two young Dutch peasant women in quaint costumes of coarse material stand at a well with brick curb and rude wooden windlass, one of them filling her water pails from the wooden bucket she has just drawn up. Nearby on the grass is a small child with a light blue pinafore. Beyond the well is a sunlit orchard, and through the trees glimpses of a summer sky. It is fresh and reserved in color, strong in effect and frankly executed.

Height, 30 inches; length, 34 inches.

Owned by Mr. Blakeslee.

H. Lathrop

√

130.

No. 120

W. C. DUYSTER

1599–1635

A Game of Tric-Trac

Two Dutch cavaliers, one seated and the other standing, are engaged at a game which is played in a box like a backgammon board placed on a table with a rich red cover. A companion leans back in his chair nearby and casually watches the game. The costumes are in the fashion of the seventeenth century, and are rich in texture and elaborately trimmed and ornamented with a profusion of ribbon bows. A prominent feature of the costume is a large hat, and each of the three cavaliers appears to have had an ambition to force the fashion in headgear.

Height, 12 inches; length, 16 inches.

Owned by Mr. Blakeslee.

G. E. Kissell

No. 121

ROBERT NOBLE, R.S.A.

Contemporary

260.

Harvest Time

A broad, open wheat field, dotted with streaks of harvested grain in the strong warm sunlight of a summer afternoon. In the horizon beyond a narrow stream, a low hill with corn fields and coppices meets the sky where luminous cumuli gather, their huge, rounded masses seen against a high stratum of cirrus. On the left, along the stream, grows a plantation of willows. The effect of sunlight is vivid and realistic and the composition, though simple, is full of variety and interest.

Height, 24 inches; length, 44 inches.

Purchased from the artist.

Owned by Messrs. Dowdeswell & Dowdeswell.

A. F. Brémner

No. 122

WILLIAM F. WITHERINGTON

1785–1865

Tal. nsx.

1M0.

Rural England

A parish road shaded by overhanging trees winds from the middle distance to the foreground, where it is crossed by a rail fence, leaving an opening through which a country woman leading a small boy is walking along the cart track. On the right, partly hidden by trees and shrubs, is a half timbered farm-house with a tiled roof, and across the road are various farm buildings. The densely growing trees completely hide the lower part of the sky, and the small area which is visible above the tree tops is full of delicate and luminous clouds. The sunlight effect is sober, but strong, and the color is quiet and refined.

Height, 18 inches; length, 26 inches.

C. Fleming

No. 123

JOHN OPIE

1761–1807

hung

Portrait of a Young Girl

220.

A maiden of perhaps sixteen summers is seated in an easy chair covered with red, in an attitude of unconscious grace. She wears a simple, white muslin frock, cut low, with a blue ribbon girdle under the bust and her head is inclined to the left and turned to the right with the eyes somewhat raised. A strong, silvery light from above casts a deep but luminous shadow on the neck and on the lower part of the dress, bringing the flesh and the soft-toned white muslin into strong contrast against the red of the chair and the deep-toned background.

Opie painted not only portraits but domestic and rustic subjects, and was famous for his imaginative and historical pictures.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee.

J. I. Cummings

No. 124

DAVID TENIERS

(The Elder)

1582–1649

Val. S xxx

A Village Festival

In an enclosure in front of a rural inn a large company of Flemish peasants are celebrating a holiday. Groups of friends are eating and drinking, others are merrily dancing in a ring under a tall tree, some are making love and others are quarreling; there is action and emotion on all sides. Beyond the palings is a vista over a quiet landscape, with a church spire in the horizon, and the tender blue area of the sky is broken by large, rounded cloud-forms. It is a characteristic work, full of accurate detail, and is strong and rich in color.

Teniers the elder was a pupil of Rubens, and his son, also named David, was one of the founders of the Antwerp Academy of Fine Arts and painted many pictures which are scattered through museums and private collections the world over.

Height, 46 inches; length, 59 inches.

Owned by Mr. Blakeslee.

W Sittenham

No. 125

J. VAN COUVER

Contemporary

190.

The Approach to the Town

A narrow canal, starting from the left foreground, disappears among the buildings of an old Dutch town in the distance, and on the right a grass-grown road leads along the bank of the canal to a windmill and a group of houses which are flanked by a mass of trees in full foliage. Great, white cumulous clouds covering the sky are reflected in the waters of the canal and throw a diffused light over the landscape. It is one of the perfect summer days in the land of canals and polders, and the season and the hour are realistically suggested.

Signed at the left, J. Van Couver.

Height, 25 inches; length, 36 inches.

Owned by Mr. Blakeslee.

Max Blumen

No. 126

TER MEULEN

Contemporary

650.

Shepherd and Sheep

It is early spring, and although the grass, which grows rankly on the rough slope of the pasture, is fresh and green, there are seen but few leaves on the straggling shrubs, and here and there a flower. A large flock of ewes with two young lambs slowly wander down to the foreground, apparently having eaten their fill, for they are no longer cropping the grass. Behind them the shepherd stands near a rail fence, evidently waiting for his dog to herd in some straggler, which operation the flock attentively watch. The unclouded sun is shining high in the heavens, throwing deep shadows on the grass and sand and bringing the figure of the shepherd into strong relief against the simple sky. The effect is realistic, and at the same time agreeable; the animals are painted with knowledge and skill and the general tone is reserved and harmonious.

Signed at the left, TER MEULEN.

Height, 30 inches; length 38 inches.

Owned by Mr. Blakeslee.

S. G. Gardiner

N°. 127

P

SIR JOSHUA REYNOLDS, P.R.A.

1723–1792

lower pitty ✓

Portrait of Miss Franks

M600.

aoxxx.

The personal charm and unaffected manner of the sitter strongly impressed the artist when he painted this portrait of a young lady without accessories and in a broad effect of light and shade. The canvas is oval in shape and the figure is seen just below the waist and elbows. She sits facing the spectator, dressed in a loose gown of figured stuff of pale mauve material, crossed over the bust and girded by a knotted sash of blue silk. The hair is arranged with befitting simplicity and the flesh tones are refined and delicate. The portrait was painted in May, 1766.

Height, 26 inches; width, 24 inches.

Mentioned in Reynolds' diaries; Leslie and Tom Taylor's "Life of Reynolds"; Algernon Graves' "Life and Works of Reynolds." Exhibited in the Metropolitan Museum, New York, 1902.

From Messrs. Agnew, London.

Owned by Messrs. Dowdeswell & Dowdeswell.

W. A. Henry

No. 128

SIR THOMAS LAWRENCE, P.R.A.

1769–1830

1900.

Portrait of Miss Storr

The head and shoulders of a young lady, whose expressive, intellectual face has elements of great beauty. The head is turned over the right shoulder, and the abundant dark hair falls over the temples in masses of ringlets. She wears a dull red dress, cut low with a yellow flower at the point, and a gray silk wrap or scarf. The head is lighted from above to the right, and the background is a graduated tone of warm, mellow gray. The flesh is brilliant and refined in color.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee.

ag 111,

PORTRAIT OF MISS STARR, BY SIR THOMAS LAWRENCE, R. A.—*From the Dowdeswell-Blakesteesale.*

neath. This door was open. I learned afterward t
Long Bill left it that way, after assuring himself t
the front door was securely locked. I als discover
a week or so afterward, that the key had reposed
Long Bill's overalls. No one, however, could tell v
was the guilty wretch who had sawed almost asun
the supports of the little porch.

About midnight Long Bill arose, stole softly a
cat across the floor and out of the cabin, hugging
wall and trusting not a pound of his weight upon
little porch. He set fire to a pile of brush outsi
crept back and went to bed, having aroused no one

Everybody was sleeping soundly. Long Bill's sno
were loudest of all. Suddenly a light began to flic
through the window. It grew brighter, then bu
into a blinding glow.

Long Bill reached for his six-shooter and loosec
through the roof.

"Fire!" he bawled, knocking down a medley
pans upon the stove at the same time and firing s
eral more times through the roof. "Wake up! We
bein' burned alive! Fire! Fire!"

The boss fell out of bed in an ecstasy of ter
The daze of sleep was upon him, and he ran agai
the front door with such force that he was knoc
down with the impact. He tore at the door-knob,
the door was locked. He tried to yell, but his v
was a gasping sob. Remembering the side door
made a dash through it, struck the doctored po
and then there was a crash, followed by a splash
a despairing cry, as the boss landed in the river.

Quick as we were, Long Bill was before us. D
ing along the bank, he made his way by a rocky p
to the edge of the stream. In the bright moon
we saw the boss swimming like a mammoth frog
ward a sand-bar. Then Long Bill threw him a r
pulled him ashore.

Long Bill was a quick thinker. To have been
h a rope almost before the boss hit the water
Well, it looked suspicious. But Long Bill mod

N°. 129 E. J. Berwind

MELCHIOR DE HONDECOETER

1636–1695

1500.

Peacock and Poultry in a Park

Grouped around a great earthen vase and fountain is a variety of birds, a stately peacock, with long, trailing tail, two enormous geese, magnificent specimens of game cock and hen, pigeons, a duck and drake and a numerous brood of ducklings with here and there a wild bird. The brilliant-colored plumage gives scope to the employment of rich colors, and the absolute precision and vigor of the execution coupled with a strong effect of light and shade makes the composition decorative in aspect. Beside the birds, most of which are in action, there is a distant landscape with a second fountain playing into a pool and a summerhouse half hidden by the trees.

Height, 60 inches; length, 96 inches.

Purchased of Martin Colnaghi, London.
Owned by Mr. Blakeslee.

R Chett

No. 130

GEORGE HENRY HARLOW

1737–1819

550.

The Finished Task

A jolly, red-cheeked schoolboy has been kept in to study his lesson for an hour and the irksome task is at last ended. With smiling face he holds up the hour glass to show that the sand has all run through, and with the other hand he shuts the tattered school book. He wears a blue jacket, and around his neck is a wide-rolling shirt collar with a loose red necktie. On a red-covered table in front of him are books and a slate, and through an open door behind him is a glimpse of a landscape.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee. H Harlow

Mrs Bleiman

N°. 131

JEAN LÉON GÉRÔME

1824–1903

The Minaret of the Moristan, Cairo

M25.

In a cool shadow which falls on part of a broad house-top a number of native women are assembled, one to sleep, one to spread out to dry a length of red cloth and the others to gossip. Close by in the sunlight another woman is arranging earthen jars to bake in the sun, and an idle youth squats in the edge of the shadow. Beyond rise two great square minarets with characteristic decorations and variegated brickwork, the nearer one famous for its proportions and its beauty of design. Far away, partly hidden by the trees of a great garden or park the houses of the city shimmer in the sun under the pitiless sky of Egypt, and a low line of palm trees in the horizon mark the course of the Nile.

Signed at the right, J. L. Gérôme.

Height, 28¾ inches; length, 40 inches.

From the collection of M. Knoedler & Co., sold April 13, 1893. Catalogue No. 246. #mjxx.
Owned by Mr. Blakeslee.

M.K. 7002
Ju. 2xxx.

Ehrich

No. 132

JAMES NORTHCOTE, R.A.

1746–1831

Portrait of Sir Joshua Reynolds, P.R.A.

This interesting portrait of the great master of portraiture is painted in a manner which suggests the strength of his influence on the artist who was for some time his pupil. The head, which is a strong effect of light and shade, is almost in full face, and the familiar spectacles enhance the earnest, half-questioning, kindly expression. He wears a high, roll-collar coat showing a white stock and waistcoat at the neck, and the gray hair is pushed back from the forehead and temples. It is solidly painted and rich in color.

Northcote, who for five years was a member of Sir Joshua's household, closely followed his master's methods, and besides diligently pursuing his art, wrote a life of Sir Joshua Reynolds which is a standard work.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee.

F. G. Reid

No. 133

GEO. H. BOGERT, A.N.A. ✓

Contemporary

690.

Approaching Storm

A stretch of waste moorland near Boulogne running off to the sea. In the foreground is a French peasant woman bent on making her way home across the great sand dunes before the approaching storm overtakes her. Great luminous clouds roll across the sky, and to the right black clouds are already breaking. A row of cedars to the right are silhouetted against the great sand dune directly behind, made brilliant by a burst of sun through the clouds. A lone cedar to the left bends with the violence of the wind, while above strong accents of sunlight on the cloud masses make a sky of unusual power and beauty.

Height, 28 inches; length, 36 inches.

Owned by Mr. Blakeslee.

J. G. Faulkner

No. 134

SIR WILLIAM BEECHEY, R.A.

1753–1839

850.

Miss Abernethy, Daughter of the Celebrated Dr. Abernethy

A young lady, slender and attractive, is seated, half length, in an arm chair at an open casement which gives view of a rich autumn landscape. The quaint coiffure, with the loose curl on the forehead, adds piquancy to her features. The low-cut gown, loosely corded at the waist, is partly covered by a mauve mantle which is thrown over the left shoulder.

Beechey's luminous flesh tints and sure brush handling are strongly in evidence.

Height, 30 inches; width, 25 inches.

Collection of Dr. A. H. Reed.

Collection of Lawrence B. Phillips, F.S.A., London.

Owned by Messrs. Dowdeswell & Dowdeswell.

J. F. Cummings

No. 135

RICHARD PARKES BONINGTON

1801–1828

1110.

Cathedral Interior

In the nave of a lofty church, between slender columns supporting a groined ceiling, a religious procession is moving through a crowd of worshipping people to the altar, which is seen in the distance under an arch which separates the chancel from the transepts. The interior is lighted by many windows, and a warm glow from the south strongly accents the figures here and there and brings the tall columns into relief against the luminous shadows.

Bonington went to Paris when he was only fifteen years of age and studied in the École des Beaux Arts under Baron Gros where he took the gold medal. He made extraordinary progress as a landscape and architectural painter, and at the time of his early death had already gained a high reputation.

Height, 38 inches; width, 28 inches.

Owned by Mr. Blakeslee.

L A Lanthier

No. 136

JEAN RAOUX

1677–1734

900!

Music

Two handsome and aristocratic-looking young ladies are singing duets together, one holding a music book and the other with her arm on the back of the chair, leaning over her companions shoulder and turning a leaf of the music. On the left is a curtain and on the right a console table with a richly decorated clock. The seated young lady wears a white satin gown with a pale blue velvet wrap, and her companion a red bodice and a yellow dress over a mauve petticoat. The figures are lighted from the upper left and the shadows which are cast on the flesh and the draperies are full of carefully observed reflections. The general effect is realistic and at the same time decorative.

Height, 40 inches; length, 58 inches.

Collection of the Count de Ganay.
Owned by Mr. Blakeslee.

J. B. Harrison

No. 137

RICHARD WILSON, R.A.

1714–1782

Art ✓ 1025.

View Near Tivoli

The near bank of a placid lake sweeps across the foreground and on the right to a high, rocky point, where a great round tower stands on the edge of the cliff and a group of bulldogs occupies the plateau behind it, on which the sunshine strikes sharply from the right. Beyond the point in the extreme distance is a lofty mountain peak with long, sloping flanks and drifting over the shoulder a mass of cumulous clouds are lighted by the glow of the late afternoon sun. On either side of the foreground are slender trees with sparse foliage, and from the rocks two peasants throw their fish lines into the water.

Height, 36 inches; length, 50 inches.

Owned by Mr. Blakeslee.

A. F. Ackman

No. 138

JAN DE BAEN

1633–1702

580.

Portrait of Bredchoff De Vick

A distinguished-looking young gentleman holding around his shoulders a rich red mantle and resting his right hand on the hilt of a sword, which lies on a table by his side, stands on a terrace overlooking a formal, sunlit garden. His long, flowing dark hair falls upon his shoulders in broad masses and frames an expressive face of refined type, seen in three-quarters view. The color is rich and full, and the aspect of the portrait dignified and decorative.

De Baen was a follower of Vandyck and was invited to England by Charles II., where he painted that monarch and many of the nobility.

Height, 48 inches; width, 38 inches.

From the collection of the late Baron von Meyer, Antwerp.

Owned by Messrs. Dowdeswell & Dowdeswell.

No. 139

JAN VAN GOYEN

1596–1666

210.

Landscape

A remote hamlet in the Netherlands with steep-roofed, thatched cottages nestled among tall trees on either side of the picture, and between them a vista across flat meadows to a distant low horizon where the tapering spire of a church rises above a line of trees. From the foreground a broad road in full sunlight curves to the right between heaps of gravel, and on the left a group of three laborers and a peasant woman are enjoying a noon-day rest and chat. The lofty sky is covered with vaporous clouds, and those near the zenith have strong accents of sunlight on their under edges.

Goyen was father-in-law to Jan Steen.

Height, 15 inches; length, 21½ inches.

Owned by Mr. Blakeslee.

L. A. Landers

N°. 140

JAMES B. PYNE

1800–1870

150.

Low Tide—English Channel, near Dover

To the right are several fishing boats awaiting the rising tide, and in the distance can be seen the chalk cliffs of Dover. A fisherwoman and her child are taking advantage of the low tide to wade far out in the channel.

The subtle atmospheric effect is well rendered, and the sky is covered with fleecy white clouds.

Pyne, who was celebrated for his pictures of the English lake district, was born in Bristol, where he spent the early part of his life. He moved to London in 1835, and the following year exhibited for the first time at the Royal Academy. His great series of "twenty-four landscapes" have been lithographed and extensively reproduced.

Height, 26 inches; length, 36 inches.

Owned by Mr. Blakeslee.

PERHAPS THE most remarkable feature of co
mercial progress in the United States is t
wealth which its copper mines are yielding. L
year the output of American copper mines was nea
one billion pounds. This was worth $150,000,0
The output of the copper mines of the country alo
to say nothing of the gold and silver mines, was nea
four times as great as the dividends of the Stand
Oil Company, which controls seventy per cent. of t
oil industry of the United States. Just twenty-
copper mines paid in actual profits to stockholders t
huge sum of $30,000,000. This money was distribu
to individuals in all parts of the country. Among t
great dividend-payers were the Calumet and Hec
the Copper Queen, the United Verde, the Butte a
Boston, and others. One hundred dollars invested
the Butte and Boston in 1896 is now worth $7,9
The same amount invested in United Verde when
stock was $1 a share is now worth $30,000. Th
who first secured control of the Calumet and He
had difficulty in raising money enough for devel
ment, but there are hundreds of New Englanders w
are wealthy on account of a small investment a f
years ago in Calumet and Hecla.

Mr. W. S. Corbett, a prominent mining man of t
West, who has seen and studied all of these min
says that the Standard mine, in San Bernardino Coun
California, which is now being rapidly developed u
der his management, is richer, judging from the
bodies thus far uncovered, than any of the propert
named. The Standard has put a block of its sha
on the market to provide funds for building a smelt
It is now shipping ore to a smelter at Needles, Ari
at great expense. To make all of its own money
needs its own smelter. Most of this stock, it is
ported, is already sold. If you write at once to t
General Securities Company, Pacific Electric Buildi
Los Angeles, you can get all the facts of the propo
tion and learn whether or not any more stock is to
had. The Standard is in the great copper belt t
extends through California, a part of Nevada, Arizo
and down into old Mexico. On this belt are s
the rich Greenstone, the Copper Queen, and

SIR PETER LELY'S PORTRAIT OF THE COUNTESS OF FALMOUTH.
From the Dowdeswell-Blakesleesale.

Brooklyn Institute

No. 141

SIR PETER LELY

1618–1680

550.

Portrait of the Countess of Falmouth

A proud and stately dame seated on a tabouret near a window, through which, beyond a red silk curtain, is seen a distant landscape. The figure is in three-quarters view, turned to the right, and the eyes, slightly lowered, look straight out of the canvas. A deep orange gown, cut low, falls in ample folds around her knees and a narrow, pale blue silk scarf is draped from under her left arm around the back. In her hands she holds the small branch of a lemon tree and one of the fruit. It is painted with the characteristic facile touch of the great colorist.

Lely, whose name was Peter van der Faes, went to England in 1641, the year after Vandyck died and, after painting for a time landscapes with historical figures, turned his attention to portraiture, in which branch of art he achieved great success.

Height, 50 inches; width, 40 inches.

Owned by Mr. Blakeslee.

No. 142

CORNELIS SCHUT

1597–1655

C. H. De Silver

Vision of the Dying Virgin

3600.

An elaborate composition representing the last moments of the Virgin, when, surrounded by the apostles and friends, she breathes her last, and her spirit, attended by angels bearing a crown of roses, is borne heavenwards by cherubs. The group around the dying Virgin is skilfully arranged so as to connect it in line with the vision above, thus forming a composition of intricate juxtaposition of line and color. The figures are about half life size and are solidly painted with the full-brush characteristic of the Flemish school. The general tone of the picture is exceedingly refined, and it has the silvery aspect sometimes found in Vandyck's religious pictures.

Schut was a pupil of Rubens, and painted the dome of the Antwerp Cathedral as well as various other well-known religious pictures in that city. Vandyck painted the portrait of Schut among the eminent artists of his country.

Height, 87 inches; width, 57 inches.

Owned by Mr. Blakeslee.

E. Holbrook

No. 143

CANALETTO

1697–1768

M50.

View in Venice

On the right a wooden bridge leads across the canal to a tall campanile which stands on a broad quay near a large church flanked on both sides by large, simple buildings, each with many windows. The canal is covered with boats, gondole, sandoli, freight barges and other craft, all with occupants, making the scene a busy one. A felucca moored off the end of the quay suggests the extent of the commerce of the town. There is a broad effect of sunlight on the buildings, bringing them into strong contrast against a simple sky, and the treatment is characteristically skilful.

Height, 27 inches; length, 44 inches.

Owned by Mr. Blakeslee.

W. G. Cochrane

No. 144

FRANS POURBUS

(The Younger)

1569–1622

Lower Gallery

1350.

Portrait of Duchess Gonzaga Di Mantua

A young lady of aristocratic type, dressed in the formal but superb costume of the sixteenth century, with immense circular lace ruff, black gown with large flowing sleeves, stiff braid-trimmed bodice and full skirt. One slender hand is held to her bosom, the other hangs by her side. The figure is three-quarters length, standing, with the head turned to the left and the eyes looking at the spectator. A red-draped table with writing materials stands near, and in the background a deep-toned curtain is raised up to show a row of columns. The flesh is particularly refined in tone and treated with great simplicity.

Pourbus was born in Antwerp, but went to Italy in middle life where he became painter to Marie di Medici and also to the court of Mantua.

Height, 56½ inches; width, 40½ inches.

From the collection of Signore Vigani of Mantua.
From Messrs. Lawrie & Co., London.
Owned by Messrs. Dowdeswell & Dowdeswell.

E. McMillan

No. 145

LÉON RICHET

Contemporary

Landscape

900.

It is a blustering afternoon in early autumn, when the wind whips the trees and drives across the sky heavy masses of storm clouds, through which the sunlight occasionally bursts in vivid flashes. Winding from among the hills in the middle distance, where a brilliant spot of sunshine strikes the shoulder of a high, projecting point, a shallow river runs through to the foreground. On the right is a tall and sturdy oak, strongly accented by sunlight, and beyond it, on the bank of the stream near a weir in the shadow of a scattered clump of trees, is a red-roofed building where women are engaged in washing clothes.

Signed at the left, LEON RICHET.

Height, 45 inches; length, 63 inches.

From the Salon of 1903.
Owned by Mr. Blakeslee.

Chester

125

No. 146

SCHOOL OF LANCRET

1690–1743

Lady with Tambourine

A comely young lady with an expressive smile on her face holds in her right hand a tambourine which she is drumming with her left. She wears an Elizabethan gown of wine-colored silk with a large blue mantle, a small ruff around her neck and a feather fastened in her hair by a blue ribbon bow. The figure is in a strong effect of light and shade, and the general color is quiet and refined. The background is a graded tone of warm, mellow gray. Lancret was very much influenced by Watteau and was sometimes called his art-child.

Height, 31 inches; width, 25 inches.

Owned by Mr. Blakeslee.

J. B. Ferguson

390.

No. 147

SIR JOSHUA REYNOLDS, P.R.A.

1723–1792

Portrait of Sir Walter Blackett

The head and shoulders of a middle-aged gentleman of the sturdy English type, seen nearly full face and lighted from the upper left. He is dressed in a rich blue velvet coat and waistcoat with white stock, and wears a short gray wig. One side of the face is mostly in shadow, and the head, although low in tone and full of subtle grays, is in strong relief against a simple dark background. The painting is at once vigorous and simple.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee.

J H Warren

1650.

N°. 148

PAUL JEAN CLAYS

1819–

On the Scheldt

A number of Dutch boats with multi-colored sails are slowly sailing past a village on the right, where the red-roofed houses cluster around a lofty windmill. On the left, in the middle distance, other boats drift along near the low shore, and a rowboat with two occupants floats near the foreground. The horizon is low and the lofty sky is full of soft, luminous clouds, which with the hills and sails of the boats are reflected in the calm water of the broad river. The atmospheric effect is admirably rendered, and the composition is interesting in arrangement and in contrast of color and of light and shade.

Height, 28 inches; length, 38 inches.

Owned by Mr. Blakeslee.

W. Sittenham

No. 149

ASCRIBED TO

JOHN HOPPNER, R.A.

1758–1810

✓ 120.

Portrait of a Lady

A seated figure, seen to the waist, of a comely young lady in a black dress, full loose fichu and large gray hat trimmed with black and ornamented with two white ostrich feathers. Her head is turned and slightly inclined to the left, and the hair is brushed back, half covering the ears. The background is a deep rich broken tone of red relieving the warm tones of the flesh and the soft white of the feathers and drapery.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee.

H. B. Ferguson

160.

No. 150

RICHARD WILSON, R.A.

1714–1782

Portrait of Himself

The head and shoulders of the artist in the prime of life, the face, in three-quarters view, turned to the left. He wears a soft, turban-like cap of golden brown, and around his shoulders is thrown an ample silk cloak and a loose white scarf is knotted around his throat. It is simply and broadly painted and reserved in color. The canvas is oval.

Height, 30 inches; width, 25 inches.

Owned by Mr. Blakeslee.

J. F. Cummings

No. 151

RAFFAELLINO DEL GARBO

1476–1524

1800.

Madonna, Child, St. Lawrence and St. John the Evangelist

The Madonna, enthroned, with a rich panel behind her, holds the infant on her lap and with clasped hands and drooping eyes reverently adores him. On the right stands St. John the Evangelist with his well-known attributes, the pen, the book and the raven, and on the left Saint Lawrence, behind whom is the gridiron. The panel behind the Madonna's head divides a simple distant landscape into two parts, against which the heads of the saints, each with a gold halo, are strongly relieved. The color is in all parts subdued and at the same time strong and rich, the attitudes graceful and dignified and the expression of the different heads unusually pleasing.

Height, 50 inches; width, 50 inches.

From the collection of the Prince Sciarra-Colonna, Rome.

From Messrs. Thomas Agnew & Sons, London.

Owned by Messrs. Dowdeswell & Dowdeswell.

A. Untermeyer

1550

No. 152

ALLAN RAMSAY

1713–1784

Portrait of Queen Caroline

This portrait was one of an official presentation pair given by George III. to Sir Adam Williamson, K.B., in recognition of his services as Governor of Jamaica, and hung in the manor house, Avebury, Wiltshire, England, until the past summer.

This portrait represents the queen sumptuously dressed in a rich white brocade gown elaborately embroidered with gold and a purple velvet mantle lined with ermine, is seated on a dais in front of a red curtain looped back from a column. Both hands are lying in her lap, idly holding a long chain of pearls with a long pendant of the same jewels and on her high coiffure is fastened a diamond crown of graceful shape. Her head is in three-quarters view, the eyes slightly turned downwards and her attitude is dignified and graceful. The tone of the portrait is rich and full, the flesh is luminous and soft, and the elaborate details are painted with rare skill and precision.

Height, 90 inches; width, 58 inches.

Owned by Mr. Blakeslee.

Dowdeswell.

N°. 153

ASCRIBED TO

GIOVANNI BELTRAFFIO

1467–1516

~~150.~~
450.

Portrait

The profile, probably of a Milanese lady, painted in the simple manner of the time. Her head is turned toward the right shoulder, and her auburn hair, ornamented with strings of pearls and ribbons, is dressed low, covering her ears. She wears a green mantle over a black gown and holds a large gold medallion in her right hand. The face and bust are in full, broad light, and the neck is in soft transparent shadow.

Height, 22 inches; width, 17 inches.

From the collection of Lady Forbes, London.
Owned by Mr. Blakeslee.

E. Fischhof

No. 154

✓ SIR WILLIAM BEECHEY, R.A.

1753–1839

900.

A Game of Chess

Two rosy-cheeked young ladies are seated at a small table on which is a chess board covered with pieces. Both are dressed in short-waisted, short-sleeved white frocks cut low at the neck. The one on the left leans on her elbow and earnestly studies the next move, and her companion, who apparently believes she has the best of the game, looks toward the spectator with a smiling face. The tones of the flesh and the drapery are warm and soft and the figures are relieved against a dark background, part of which is a looped-up curtain.

Height, 26 inches; length, 40 inches.

Owned by Mr. Blakeslee.

G. T. Pratt

R.

No. 155

JOSEF DE RIBERA

(Called Spagnoletto)

1588–1656

Val. mxxx.

300.

Aaron and His Rod

A half-length figure of a bearded man standing with his head thrown back and the eyes turned heavenward. He holds his left hand to his breast, and with his right he seizes with vigorous action a slender rod. Over his left arm and around his body is draped a heavy yellow mantle. It is painted in the well-known vigorous manner of the artist. The flesh is modelled with skill and accuracy of observation and, relieved against the somewhat sombre surroundings, is full and rich in color.

Height, 46 inches; width, 36 inches.

Owned by Mr. Blakeslee.

R. C. Vose

No. 156

FRANCIS COTES, R.A.

1726–1770

✓

Portrait of Miss Hamilton

500!

With her right arm resting on a pedestal and holding a fold of draping with her hand, this tall and graceful young lady stands in a statuesque pose, the figure relieved against a landscape background with a broad sky meeting the sea at a low horizon. A loose blue wrap of blue and gold oriental textile is draped over a tunic bordered with gold and full white undersleeves partly cover her arms. Her abundant hair is dressed high, and a large tress falls in undulating lines on her left shoulder.

Height, 48 inches; width, 38 inches.

Owned by Mr. Blakeslee.

E. Bancroft

No. 157

GEORGE ROMNEY

1734–1802

1200.

Portrait of the Hon. James Sheldon

A life-size, three-quarter length figure of an elderly man of intellectual expression, with brown eyes and white hair. He is seated in a red chair with his legs crossed and his body turned to the left and his eyes toward the spectator. He wears a black frock coat, white vest and neck-cloth, buff knee-breeches and white stockings. Beyond the figure is a gray-green column and brown curtain, with a suggestion of sky at the extreme left.

Height, 43½ inches; width, 33½ inches.

Owned by Mr. Blakeslee.

G. T. Pratt

No. 158

SIR EDWARD BURNE-JONES, R.A.

1833–1898

1000

Christ Sitting in Judgment

This is a design for a stained glass window, and represents the full-length draped figure of Christ with upraised hands, bared right breast and uncovered feet, showing the wounds. He stands with drooping, thorn-covered head relieved against a ruddy halo. Behind the head is a flight of cherubs and around the feet hover others with fluttering wings. The background is the star-sown firmament. Both the style and the sentiment of the composition are thoroughly characteristic of the artist.

Height, 76 inches; width, 34⅓ inches.

Purchased from the executors of the estate of the deceased artist.

Owned by Messrs. Dowdeswell & Dowdeswell.

E. J. Wilson

No. 159

J. VAN COUVER

Contemporary

310.

Environs of Dordrecht

A canal spanned by a rude drawbridge in the middle distances widens out into a quiet pool which extends across the immediate foreground. A bluff-bowed hay barge is moored to the grassy bank on the left and beyond it is a jumble of low houses and windmills, the outskirts of the town which, dominated by a great square church tower, forms the horizon. Rolling masses of luminous summer clouds drift across the sky showing here and there small areas of distant blue. It is virile in execution and strong in effect, and gives an accurate impression of the season and the conditions of the atmosphere.

Signed at the left, J. Van Couver.

Height, 36 inches; length, 50 inches.

Owned by Mr. Blakeslee.

L. Marcotte & Co

N°. 160

SCHOOL OF VANDYCK

Portrait of Frances Howard, Duchess of Richmond

550.

A full-length figure of a tall and dignified lady in a rich costume of black, standing in front of a sumptuous, yellow brocade curtain of individual design, resting her right hand on a tall staff and her left, holding a handkerchief, gracefully touching a table at her side. Over a formal coiffure of fair hair is arrayed a black veil and from under a lace ruff a chain of pearls falls near her full bosom and a triple row is looped around her bust. On the left breast hangs a small miniature of the Duke, which was painted by Peter Oliver, the famous English miniaturist. The portrait is stately in aspect, reserved in color and rich in tone.

Height, 80 inches; width, 46 inches.

Vide "Lodge's Portraits."

From the collection of General Bulwer, Norfolk, England.

Exhibited at Copley Hall, Boston, 1902.

Owned by Messrs. Dowdeswell & Dowdeswell.

E. J. Bowmer

N°. 161

FRANZ SNYDERS

1579–1657

ADRIAAN HANNEMAN

1611–1680

The Huntsman's Return

400.

A huntsman, laden with abundant spoils of the chase and accompanied by his dogs, offers the game to a shepherdess. She, crook in hand and attended by Cupid, is seated on a grassy bank and with one hand pressed on her bosom turns to her lover with an expression of affection. Behind her are three followers of the hunt with a dead hare, and beyond the group is seen a wide landscape with overhanging trees on the right. The birds and animals, and particularly the greyhound which stands in front of the huntsman, are painted with a spirited touch and a knowledge of anatomy and action which distinguished Snyders as an animal painter, and the figures have a character and style which suggest Vandyck,

the painter by whom Hanneman, who was a pupil of Jan Van Ravesteyn, was most influenced. The color is rich and full of variety and the grouping masterly.

Height, 66 inches; length, 92 inches.

Owned by Mr. Blakeslee.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

PAINTINGS OF PERPETUAL VALUE.

BY HENRI PENE DU BOIS.

PAINTINGS of the Blakeslee and of the Dowdeswell & Dowdeswell collections are at the American Art Galleries. I have put aside the catalogue with my notes in its margins, and let the works that I preferred reappear in my memory. I shall be surer thus of their charm.

Nude figures in a "Venus and Adonis," by Blanchard, a French painter of the seventeenth century, whom I had never studied; the head of a man, an architect, by Reynolds; the portrait of a Lord Mayor, by Copley; views of the canals of Venice, by Canaletto; landscapes by Richard Wilson; a "Market Cart," by Gainsborough; two street scenes of Venice, by Guardi; portraits of women with graces and decorated gowns—one by Reynolds, one by Beechey, one by Van Loo, one by Coello—are imperiously beautiful.

The "Venus and Adonis" of Blanchard is a great work. The Danae that is in the Tribuna of Florence is not greater. Blanchard was named the Titian of France in his time—the cataloguer says—and this evokes the Danae to me. But Blanchard's work is not similar to Titian's. The amber tone of Titian's colors that reappears in those of Reynolds, so miraculously as to make one believe in the transmigration of souls, is not in Blanchard's.

The Venus and Adonis of his picture are captives of the enchantment that makes of Versailles a sort of Palace of Sleeping Gods. They are under symmetrical foliage, and their groups are severe and graceful. This picture allegorizes the life of a people. It is the coin of a scattered wealth, the medal of a taste, of a state of mind.

Of what were they thinking, the art lovers of Paris, the friends of the Louvre, when they let Blanchard's "Venus and Adonis" go from the Count de Ganay's sale out of France? The eighteenth century had Boucher, whom the Wallace collection of England revealed to France; the seventeenth had Blanchard, whom Mr. Blakeslee here reveals now. It is a treasure, one of the noble examples of the art of painting.

The drawing is classic, of course. It is of the time when Racine made of the French Court Greek plays. But it is classic in the manner of Versailles—that is, of all ages—and its colors, made to be seen in the light of candelabra, are in the electric lights of to-day resplendent.

Copley's portrait of a Lord Mayor in black velvet, lace ruffles and court wig, is exquisite. The figure is in a red armchair and the sitter's arm rests on a green cloth. There are gold tints in a chain, the hilt and scabbard of a Lord Mayor's sword. These are accessories and they have the merit of converging one's eyes to the face of the Lord Mayor, gentle, witty, smiling and, above all things, individual.

It is one of the world's great portraits. The head of the architect, by Reynolds, provokes a reminiscence of his portrait by the waistcoat makes at the neck a band of vivid color which blends amazingly with the amber of the picture. Other portraits by Reynolds are of two women, gentle, pretty and retiring, and of a sturdy Englishman.

The portrait by Beechey that is near the architect's by Reynolds, at the show, is of Elizabeth Sackville, Countess Delawarr. It came to Mr. Dowdeswell from the Earl Delawarr. The colors are red and green. The figure is, in an attitude of captivating affectation, standing. To obtain this and the portrait of the Lord Mayor by Coplev, an art lover should make many sacrifices. The Claudio Coello is ancient. One would not think that he came into the world a generation after Blanchard.

His work shows Marie Louise of Orleans, similar to the bells that were made of silver for table ware. Her gown, black and flaring, braided with gold, the lace ruffs at her neck and wrists, the length of her face, impose the comparison that one makes unwittingly with the old silver bells. But the work of the painter is so good, the nobility that he has given to the figure is so captivating that they divert one soon from thoughts of decorative things.

The "Market Cart," by Gainsborough, is at the National Gallery in London. The "Market Cart" that is here is said to be the original scheme of composition of the other. Its cart and horse are at the side of a mass of trees, red and rich in foliage. It is placed between portraits, made by Ramsey of George III. and Queen Caroline in their robes of state. The painter was official and attentive to details.

The pictures of the canals of Venice, by Canaletto, that are in the long gallery are clearer and more luminous than most of those which Dresden prizes, and the two scenes by Guardi—the portico of the Doge's Palace and a street near the water front of the Guidecca—are incomparable. The Italian landscapes by Richard Wilson have a fascinating grandeur.

The portrait of the Princess de Talleyrand, by Van Loo, has in its attitude, in the folds of the gown, in the delicacy of the colors, all that the painters of France imply in their definition of their country's art as especially charming. To tell of the other pictures that are in the galleries I shall have to return to my notes. The fault is, surely, my memory's.

A "Normandy Fishing Village" and a "Cathedral Interior," by Bonington; a "Peacock and Poultry in a Park," by Hondecoeter; several portraits by Harlow, a portrait of Miss Kelvin by Hoppner, several portraits by Lawrence, others by Lely, a landscape by Lorraine, another by Michel, a group of two figures of women which are portraits, in "Music," by Raoux; an "Aaron and His Rod," by Ribera; a Madonna, by Sassoferrato; a "Village Festival," by Teniers, are admirable paintings.

There are others. If I wrote of them it

well to say in a line that the Blakeslee Dowdeswell & Dowdeswell collection is startlingly beautiful. It contains Burne-Jones's "Christ Sitting in Judgment"—but then Burne-Jones had always the faculty to exasperate me.

MENDELSSOHN HALL SALE OF PAINTINGS BRINGS $57,825.

Highest Money Was Paid for Beachy's "Countess of Delaware," Which Went to the Buyer for the Sum of $6,400

Paintings of the Blakeslee-Dowdeswell & Dowdeswell collections were sold at Mendelssohn Hall last evening. Blum's mural decorations, which dance and sing with languid grace, and the mirrors made to seem graver the solemn portraits. They passed in review one by one, with the melancholy that Mme. d'Angouleme attributed to well-born minds. The spectators were numerous and sparkling with wit. The buyers were ardent and dazzling with excited bids. Eighty-two numbers of the catalogue brought $57,825.

Its highest price, $6,400, was not paid for the most artistic work. This was Blanchard's "Venus and Adonis," for which George A. Hearn paid $4,900. But the highest-priced work, Beechey's portrait of Countess Delawarr, is really beautiful.

Names of painters, titles of paintings, names of buyers, prices paid are in the following list:

No. 1—Canaletto, "View in Venice, G. B. Wheeler, $400.

No. 2—Walker, "The White Rose," R. C. Vose, $150.

No. 3—Van Couver, "View of Dordrecht," A. Hecksher, $220.

No. 4—Janssens (ascribed), "Portrait of a Boy," W. B. Persman, $160.

No. 5—Wilson, "View at Tivoli," L. A. Lanthier, $360.

No. 6—Lawrence, "Portrait of Colonel F. Mountjoy Martin," E. McMillen, $775.

No. 7—Beham, "Portrait of a Nobleman," Jos. Pulitzer, $800.

No 8—Van Ravestyne, "Portrait of Elizabeth Brandt,' G. A. Hearn, $525.

No. 9—Munkacsy, "French Landscape," D. G. Reid, $210.

No. 10—Jordaens, "Bacchante," D. G. Reid, $220.

No. 11—Morland, "The Watering Pool," C. T. Chapman, $310.

No. 12—Van Ruysdael, "Woody Landscape," E. Thalman, $350.

No. 13—Reynolds, "Portrait of Sir William Chambers," Jos. Pulitzer, $320.

No. 14—Verspronck, "Portrait of Mynheer Ten Eyck," W. W. Seaman, $500.

No. 15—Canaletto, "Grand Canal, Venice," D. G. Reid, $2,000.

No. 16—Thaulow, "River in France," Scott & Fowles, $1,150.

No. 17—Westall, "Cupid in Distress," Mrs. W. Payne, $340.

No. 18—Harlow, "Portrait of Mrs. Graham and Child," Jos. Pulitzer, $225.

No. 19—Canaletto, "Doge's Palace, Venice," D. G. Reid, $325.

No. 20—Reynolds, "Portrait of Miss Morris," D. G. Reid, $2,700.

No. 21—Van Stry, "Landscape and River," E. S. Minturn, $240.

No. 22—Moreelse, "Portrait of Princess of Nassau," E. Brandus, $1,400.

No. 23—Bellotto, "Grand Canal, Venice," M. Knoedler & Co., $750.

No. 24—Kneller, "Portrait of Duke of Monmouth," D. G. Reid, $210.

No. 25—Copley—"Portrait of Lord Mayor of London," Joseph Pislitzer, $2,500.

No. 26—Bogert, "Autumn Sunset," D. G. Reid, $600.

No. 27—Sassoferrato, "Madonna," A. Heckscher, $230.

No. 28—Van Den Bossche, "In the Studio," W. Stanhope, $60.

No. 29—Iuskipp, "Portrait of Young Lady," J. Pislitzer, $225.

No. 30—Guardi, "Portico of Doge's Palace, Venice," D. A. Kenneky, $1,000.

No. 31—Gerome, "The Call to Prayer," Ignace Gruber, $360.

No. 32—Cotes, "Portrait of Mrs. Mary Kendall," Dr. L. B. Ferguson, $175.

No. 33—Fabritius, "The Advocate," G. G. Benjamin, $160.

No. 34—Harlow, portrait of "Two Sisters," W. Stanhope, $550.

No. 35—School of Ribera, "Saint Bartholomew," D. G. Reid, $150.

No. 36—Van Loo, portrait of "Princess de Talleyrand," Mrs. Josephine Schmid, $825.

No. 37—Van Couver, "Town in Holland," D. G. Reid, $240.

No. 38—De Heem, "Still Life," George Barrie, $160.

No. 39—Bonington, "Normandy Fishing Village," D. G. Reid, $1,400.

No. 40—Mlle. Loir, portrait of "Marie Leczinska," E. J. Stehli, $275.

No. 41—Cuyp (ascribed), "Marine," M. Brauner, $150.

No. 42—Pieters, "Domestic Cares," M. Bleiman, $900.

No. 43—Chalon, "York Minster," W. W. Seaman, $110.

No. 43—West, "Innocence," G. G. Benjamin, $170.

No. 45—Chambers, "Smugglers Creeping for Gin," D. G. Reid, $110.

No. 46—Van Ravestyne, "Portrait of Young Dutch Woman," W. G. Oatman, $550.

No. 47—Hone, "Portrait of Sir James Macdougal, D. G. Reid, $170.

No. 48—Linton, "Italian Landscape," E. J. Stehli, $150.

No. 49—Ellis, "Autumn Landscape," M. Brauner, $110.

No. 50—Dobson, "Portrait of a Soldier," E. J. Stehli's, $225.

No. 51—Mlle. Ledoux, "At the Window," D. G. Reid, $400.

No. 52—Kueller, "Portrait of Lady and Child," F. K. Sturgis, $250.

No. 53—Van Ravestyne, "Elizabeth, Queen of Bohemia," B. Cutting, $1,600.

No. 54—Beechey, "Portrait of Countess Delawarr," E. J. Stehli, $400.

No. 55—Lely, "Portrait of Lady Whitmore," E. Lawall, $975.

No. 56—Weeks, "Palace of the Rajah," Richard Redmond, $400.

No. 57—Lefebvre, "The Morning Glory," Joseph Pulitzer, $1,000.

No. 58—Canaletto, "Canal San Marco, Venice," Mrs. Josephine Schmid, $1,025.

No. 59—Shaw, landscape, W. Stanhope, $100.

No. 60—Lorraine, classical landscape, F. K. Sturgis, $775.

No. 61—Moreelse, "Portrait of Princess of Nassau," E. Brandus, $1,400.

No. 62—Gainsborough, "The Market Cart," F. K. Sturgis, $4,500.

No. 63—Van Everdingen, "Royal Hunting Lodge—The Hague," P. G. Reid, $160.

No. 64—Russell, "Scene in an Old Play," W. Stanhope, $375.

No. 65—Dupont, "Portrait of Dr. Johnson," Miss W. Paqua, $160.

No. 66—Romney, "Portrait of Mr. James Fletcher," E. Lawall, $225.

No. 67—Jacque, "The Close of Day," G. G. Benjamin, $450.

No. 68—Dolci, "Virgin and Sleeping Infant," J. S. Harries, $125.

No. 69—Dahl, "Portrait of a Lady," E. Brandus, $150.

No. 70—Lely, "Portrait of Catherine of Braganza," D. G. Reid, $650.

No. 71—Blanchard, "Venus and Adonis,"

W. Stanhope, $225.

No. 73—Barker, "The Cottage Door," D. G. Reid, $625.

No. 74—Wilson, "The Old Mill," E. Holbroth, $80.

No. 74A—Harlow, "Portrait of Miss Sinclair," $510.

No. 74B—Newman, "Flight Into Egypt," $60.

No. 75—Dobson, "James Stanley—Earl of Derby," D. G. Reid, $150.

No. 76—Sustermans, "Portrait of Princess Claudia De Medici," E. J. Stehli, $3,090.

No. 77—Moretto, "Portrait of Italian Nobleman," W. Stanley, $175.

No. 78—Watts, "The Lock," R. S. Minturn, $525.

No. 79—Peters, "The Laggard Schoolboy," Mrs. Schmid, $210.

No. 80—Ramsay, "Portrait of George III.," L. A. Lanthier, $850.

Total—$57,825.

This sum was not expected to be so large. The collectors of portraits are not numerous and their galleries are full. George III. is not admirable in himself, and Ramsay was not great enough as a painter for art lovers to think of his work independently of its subject. But New York is for the art of painting. Nothing here is as popular. And New Yorkers have to buy paintings in their ambition to be of New York.

HIGH PRICES PAID FOR PICTURES AT AUCTION.

4-9-04

"Journal"

BY HENRI PENE DU BOIS.

THOMAS E. KIRBY concluded last evening his sale by auction at Mendelssohn Hall of the Blakeslee-Dowdeswell & Dowdeswell paintings. They were not as valuable as those of Thursday evening. The buyers were as ardent, the spectators as witty. They applauded Lawrence's "Cricketer," Ribera's "Aaron," Schut's "Vision of the Dying Virgin." They said brilliant things. They said phrases that mark works with indelible epithets.

Eighty-one numbers of the catalogue brought $69,870. The painting that brought the highest price—$9,300—was not the one that had the greatest merit. The most artistic, under the reflector, was a "Venice," by Guardi. The highest-priced was Hoppner's portrait of Miss Kelvin. Numbers of the catalogue, names of painters, titles of pictures, names of buyers and prices paid are in the following list:

No. 81, Alcazar, "The Model's Siesta," L. A. Lanthier, $140.

No. 82, Perret, "The Harvester," F. Field, $300.

No. 83, Walker, "An English Maiden," L. Bamberger, $110.

No. 84, Early Flemish, "Pieta," R. S. Minturn, $200.

No. 85, Tourniers, "Portrait of a Lady," E. Branders, $250

No. 86, Lawrence, "A Young Cricketer," G. B. Wheeler, $450.

No. 87, Michel, Landscape, Max Blieman, $325.

No. 88, Zoffany, "Portrait of Miss Broughton," E. Branders, $185.

No. 89, Kaufmann, "Virgin and Infant," L. D. Crimmins, $450.

No. 91, De Owing, "The Sorceress," Mrs. H. S. Grimes, $290.

No. 92, Cuyp, "Boy Holding Three Horses," H. O. Watson, $1,050.

No. 93—Van Drielst, "Landscape," E. Holbrook, $410.

No. 94—Van Mieris, "Portrait of Nobleman," Ehrich, $450.

No. 95—Morland, "Donkey and Pigs," W. Macbeth, $330.

No. 96—Von Honthorst, "A Cavalier," W. G. Oatman, $270.

No. 97—Hals, "A Cavalier," H. O. Watson, $1,100.

No. 98—Danloux, "Lady Playing Harp," H. O. Watson, $260.

No. 99—Cosway (ascribed), "Portrait of Mrs. Fitzherbert," V. A. Henry, $650.

No. 100—Canaletto, "Canal Reggio—Venice," W. A. Taylor, $825.

No. 101—Landseer, "Eager for the Fray," D. G. Reid, $170.

No. 102—Crome (old Crome), "Norwich Landscape," E. Holbrook, $425.

No. 103—Dance, "Portrait of Sir Joshua Reynolds," Jos. Pulitzer, $370.

No. 104—Constable, "Suffolk Landscape," D. G. Reid, $250.

No. 105—Lely, "Portrait of Countess of Carlisle," E. McMillin, $500.

No. 106—Wissing, "Portrait of Lady Ossory," J. S. Harris, $130.

No. 107—Gordon, "Portrait of Sir Walter Scott," S. F. Untermyer, $775.

No. 108—Hoppner, "Portrait of Miss Kelvin," E. Fischhof, $9,300.

No. 109—Coello, "Portrait of Marie "Louise of Orleans," F. Lathrop, $1,900.

No. 110—Wilson, "Italian Landscape," J.

No. 111—De Haven, "October Evening," L. Lewis, $100.

No. 112—Guardi, "Street Scene, Venice," D. G. Gardner, $1,400.

No. 113—Lawrence, "Portrait of Miss Wilson," D. G. Reid, $525.

No. 114—Lepine, "River Scene," D. G. Reid, $470.

No. 115—Crome (Old Crome), "English Landscape," $1,400.

No. 116—Sellajo, "Virgin with Infant and Saint John," W. W. Seaman, $1,000.

No. 117—Canal (Canaletto), "Piazza San Marco, Venice," Ehrich, $475.

No. 118—Largilliere, "Portrait of Prince Christian of Bavaria," Ehrich, $2,500.

No. 119—Martens, "At the Well," R. Cluett, $275.

No. 120—Duvster, "A Game of Tric Trac," F. Lathrop, $130.

No. 121—Noble, "Harvest Time," G. E. Kissel, $260.

No. 122—Witherington, "Rural England," A. F. Brimmer, $170.

No. 123—Opie, "Portrait of Young Girl," C. Downing, $220.

No. 124—Teniers (The Elder), "A Village Festival," J. D. Crimmins, $625.

No. 125—Van Couver, "Approach to the Town," W. Litenhauer, $190.

No. 126—Meulen, "Shepherd and Sheep," M. Blieman, $650.

No. 127—Reynolds, "Portrait of Miss Franks," D. G. Gardner, $7,600.

No. 128—Lawrence, "Portrait of Miss Storr," V. A. Henry, $1,900.

No. 129—Hondecoeter, "Peacock and Poultry in Park," $1,500.

No. 130—Harlow, "The Finished Task," R. Cluett, $550.

No. 131—Gerome, "Minaret of the Moristan, Cairo," M. Blieman, $725.

No. 132—Northcote, "Portrait of Sir Joshua Reynolds," Ehrich, $525.

No. 133—Bogert, "Aproaching Storm," D. G. Reid, $690.

No. 134—Beechey, "Miss Abernethy," D. G. Gardiner, $850.

No. 135—Bonington, "Cathedral Interior," J. D. Crimmins, $1,110.

No. 136—Raoux, "Music," L. A. Lanthier, $900.

No. 137—Wilson, "View Near Tivoli;" F. B. Harrison, $1,025.

No. 138—De Baen, "Portrait of Bredchoff De Vick;" W. Oatman, $580.

No. 139—Van Goven, "Landscape;" Mrs. H. S. Grimes, $210.

No. 140—Pyne, "Low Tide, English Channel;" L. A. Lanthier, $150.

No. 141—Lely, "Portrait of Countess of Falmouth;" Brooklyn Institute, $550.

No. 142—Schut, "Vision of Dying Virgin;" $3,600.

No. 143—Canaletto, "View in Venice;" E. Holbrook, $750.

No. 144—Pourbus (the younger), "Duchess Gonzaga di Mantua;" W. Oatman, $1,350.

No. 145—Richet, "Landscape;" E. McMillin, $900.

No. 146—School of Lancret, "Lady with Tambourine;" $125.

No. 147—Reynolds, "Portrait of Sir Walter Blackett;" J. B. Ferguson, $390.

No. 148—Clays, "On the Scheldt;" L. H.

No. 149—Hobbier (ascribed), "Portrait of a Lady;" W. Seffenham, $120.

No. 150—Wilson, "Portrait of Himself;" J. B. Ferguson, $160.

No. 151—Del Garbo, "Madonna, Child, St. Lawrence and St. John;" J. D. Crimmins, $1,800.

No. 152—Ramsay, portrait of Queen Charlotte, Samuel F. Untermyer, $1,550.

No. 153—Beltraffio (ascribed), portrait, Dowdeswell, $450.

No. 154—Beechey, "A Game of Chess," R. Fischhof, $900.

No. 155—Ribera, "Aaron and His Rod," G. D. Pratt, $300.

No. 156—Cotes, portrait of Miss Hamilton, R. C. Vose, $500.

No. 157—Romney, portrait of Hon. James Sheldon, E. Brandus, $1,200.

No. 158—Burne-Jones, "Christ Sitting in Judgment," G. D. Pratt, $1,000.

No. 159—Van Couver, "Environs of Dordrech," E. T. Wilson, $310.

No. 160—School of Van Dyck, "Frances Howard, Duchess of Richmond," L. Marcotti $550.

No. 161—Snyders and Hanneman, "The Huntsman's Return," $400.

Total, $69,870.

This sum, added to that of the previous evening's sale, makes $127,695 the total amount of the catalogue. It is extravagant, perhaps. But the first expression of love of art is made in reverence for its history. The buyers were new art collectors. They are to be acclaimed, for they are to form in time, when they shall have graduated from the antique, galleries of American paintings.

OLD PAINTINGS AT AUCTION

British, Dutch, and French Canvases at American Art Galleries.

Dowdeswell & Dowdeswell of London and Blakeslee of New York Dispose of Pictures by Old Masters.

The walls occupied not long ago by the Portrait Show at 6 East Twenty-third Street, are now held by a collection which might seem at first glance an exhibition of old painted ladies. It is, however, a collection of pictures from the galleries of two leading art dealers, one being the New York branch of Messrs. Dowdeswell & Dowdeswell of London, the other Mr. T. J. Blakeslee of New York. That it seems at first blush a portrait show testifies to the fashion of the day, which runs to old British, Dutch, and French portraits.

Some of them figured in the Portrait Show. Here, in the first gallery one enters, is the richly toned, hard-painted likeness of Marie Louise of Orleans by Claudio Coello, standing in a bodice and robe of incredible stiffness after the fashion of the Spanish Court. Finer Coellos may be seen in Spain, but this has the attractiveness of his curious handiwork, and may well be reckoned a product of his studio. The nearly full-length portrait of Elizabeth Sackville, Countess Delawarr, shows a handsome woman in low neck and long lawn sleeves, leaning her elbow on the conventional pillar before the conventional curtain. It is a good specimen of Sir William Beechey, and was sold to the Dowdeswells by the present Earl Delawarr—strange as it may seem that a man should dispose of portraits of his own family. It is initialed and dated 1822.

One of the best portraits in this gallery is a Copley, the seated portrait of Brooks Watson, Mayor of London, from the Walter Howard collection. Probably we have no example of our Colonial American painter in this country so perfect in workmanship. The face is sweet and rather weak, the hands very well drawn. The robe, chain, and grand sword of State, the curled wig and ruffles make Brooks Watson, Esq., a very dignified person, while Nature has given him uncommon good looks.

Another impressive dignitary painted in an impressive way is Prince Christian of Bavaria, beautifully limned by Largillière. What a big expanse of sensual face—though a kindly! What a charming way of giving the colored coat and waistcoat, the ruffles and wig! Truly a most decorative canvas, done with wit and suavity.

Although the great majority of pictures are by old painters, a few moderns have straggled in. Robert Noble, J. B. Pyne, J. Hanson Walker, and W. F. Witherington are British painters. L. Mettling, a charming colorist after the style of Chardin, is seen in "Young Burgher," a boy in the old [illegible] Here is a very [illegible] by Jules Lefebvre. Four [illegible] erns are also present—Edwin L. Weeks with "The Palace of the Rajah," T. W. Dewing with a figure of "The Sorceress," Frank de Haven with an "October Evening," and George H. Bogert with "Autumn Sunset" and "Approaching Storm"—the latter very fine in the painting of clouds. In the modern British contingent Burne-Jones must not be forgot. He is represented by a carefully wrought figure of Christ in the clouds with angel heads about and below, plainly the model for a stained glass window, but no hasty one. The sexless features, the "Anglo-Saxon attitude" of the figure, which neither stands nor sits, the queer narrow faces of the little wing-clad angels are condoned for by the pleasing color scheme, more pleasing in this cartoon, we may be sure, than in the window made from it. Apparently neither in oils nor water colors, the medium the painter has used seems to be something in the way of tempera. It is thoroughly characteristic of Burne-Jones.

From the 161 pictures only a few can find comment here. Among the loveliest is a primitive Madonna, Bambino, St. Lawrence, and St. John, assigned to Raffaelino del Garbo—beautiful and calm and rich in color, whoever painted it. Handsome is the portrait of the Duchess Gonzaga of Mantua, attributed to Pourbus the younger, and very restful and satisfactory the half length of a young Dutch lady by Jan van Ravestyne. And while Dutch canvases are mentioned, one should not forget the splendid decorative effect and the robust painting of Hondecoeter's formal park with peacocks, geese, ducks, and other poultry. It is not easily surpassed in its own unambitious line. "Portrait of a Nobleman," by the old engraver, Barthel Beham; "A Normandy Fishing Village," lovely strand scene, by Bonington; "Suffolk Landscape," by John Constable; portrait of Princess Claudia de Medici, by Sustermans; a splendid landscape by the living French painter, Léon Richet; "A Young Cricketer," by Sir Thomas Lawrence, are some of the pictures that smile as one strolls about the galleries. "The Market Cart," by Gainsborough, a replica of the picture in the National Gallery, London, is a noble landscape, and worthily holds the place of honor in the lower salon.

The sale will take place on the evenings of Thursday and Friday next at Mendelssohn Hall, Fortieth Street, east of Broadway. The Messrs. Dowdeswell are closing their New York branch, and Mr. Blakeslee takes the occasion to hold his annual public sale. There will be bargains to pick up at this auction.

GETTY RESEARCH INSTITUTE
3 3125 01662 8188